

# Screenland

PLUS

## TV-LAND

5c

APRIL

Moody Kilgallen's  
EXCLUSIVE  
Gossip

Costs of  
Wayne  
Force Case

Audrey Hepburn's  
Love

Anton Walker



JANE POWELL



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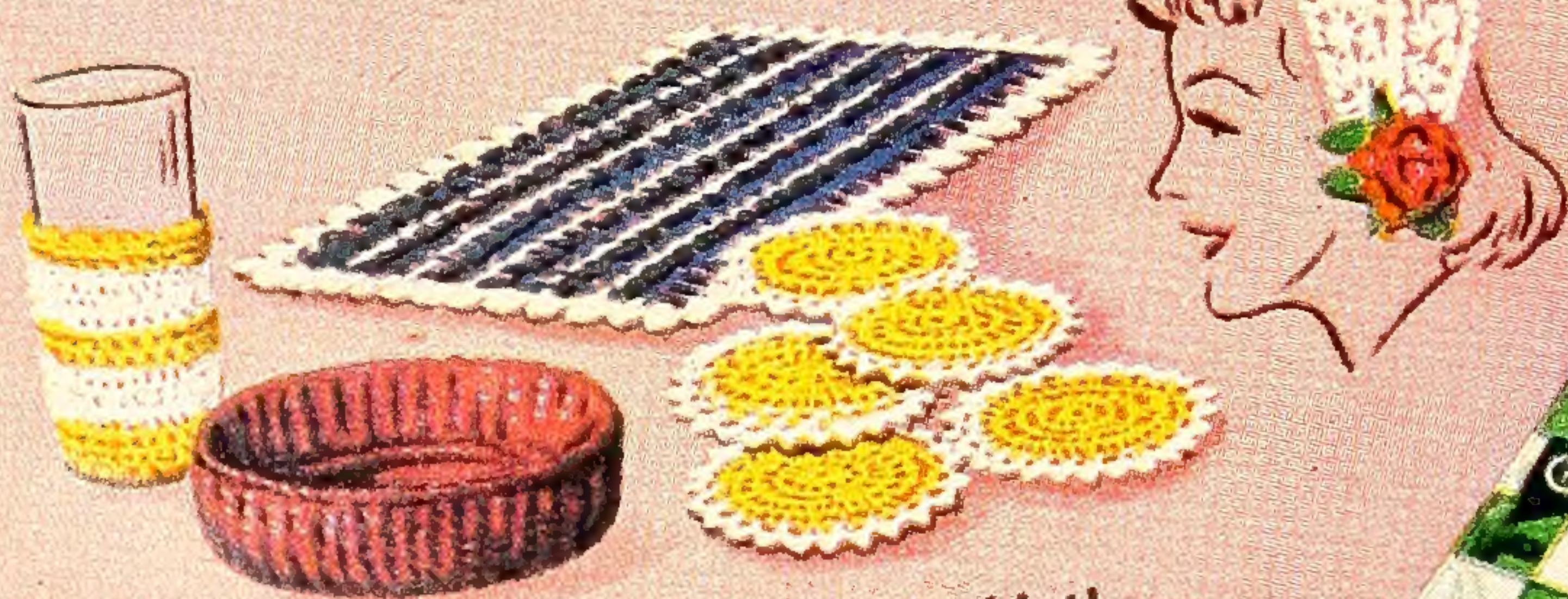


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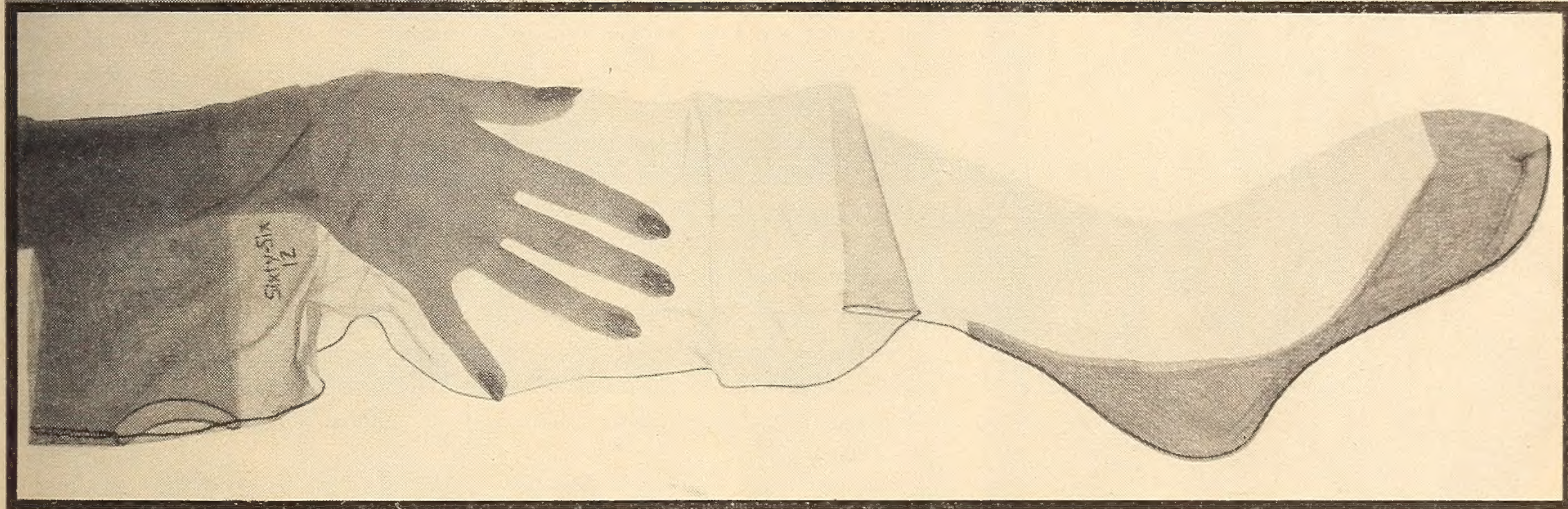
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- I enclose 10c in coin for EACH booklet I ordered above.

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Address.....  
City..... Zone..... State.....





Elizabeth Taylor, star of  
RHAPSODY,  
an M-G-M Technicolor picture,  
finds Leg-O-Genic glamour easy  
with Bur-Mil Cameo nylons.



“Your shining moments  
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**says Elizabeth Taylor.** “There’s no doubt that when your stockings shine—you don’t,” says beautiful Elizabeth Taylor. Miss Taylor relies on Bur-Mil Cameo nylons for leg glamour on the screen and off. Cameo stockings, the only nylons with Face Powder Finish, veil your legs with misty dullness.

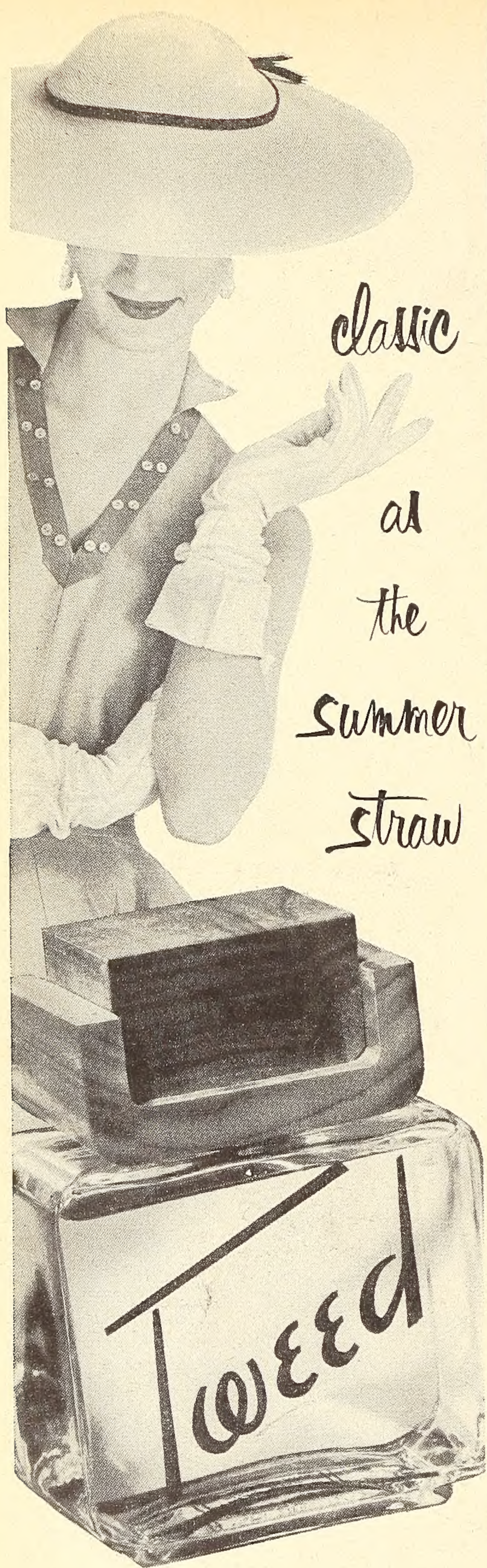
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**BUR-MIL**  
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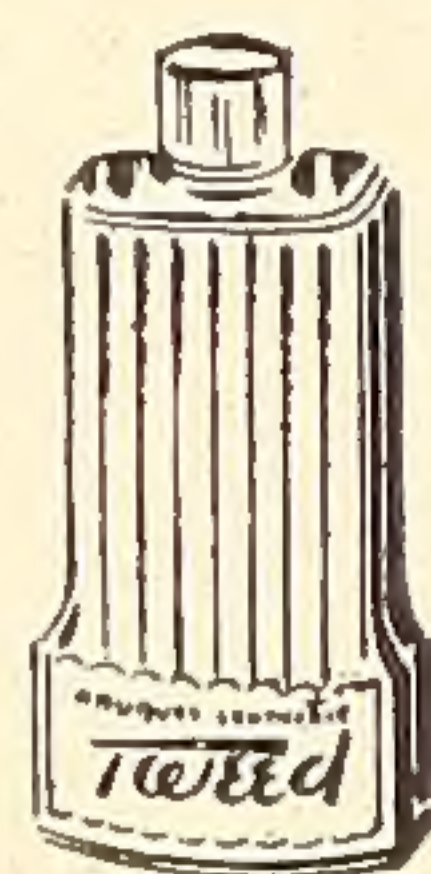
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# Screenland PLUS TV-LAND

Volume Fifty-Eight, Number Six

April, 1954

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NED L. PINES—Publisher

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Thrilling love drama! Romantic  
songs to lift the heart! M-G-M's BIG NEW  
musical, eye-filling in  
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JOAN TAYLOR·RAY COLLINS·A MERVYN LEROY PRODUCTION·  
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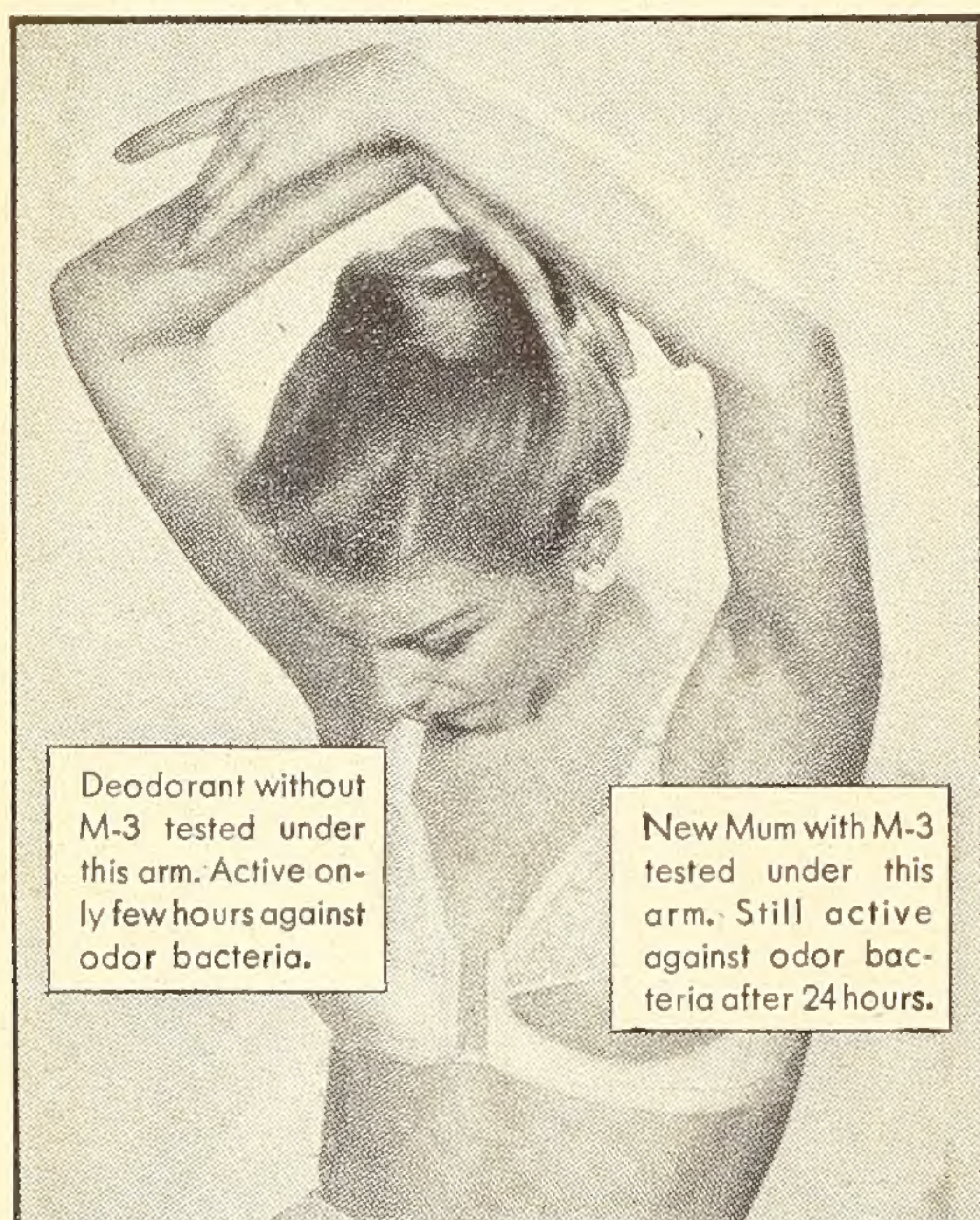


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**STOPS ODOR  
ALL DAY  
LONG**

New Mum with M-3  
won't irritate normal skin  
or damage fabrics



Deodorant without  
M-3 tested under  
this arm. Active on-  
ly few hours against  
odor bacteria.

New Mum with M-3  
tested under this  
arm. Still active  
against odor bac-  
teria after 24 hours.

**Actual underarm tests by doctors** prove new Mum with M-3 protects against bacteria that cause perspiration odor—far longer than the ordinary deodorant tested.

1. \*Exclusive deodorant based originally on doctor's discovery, now contains long-lasting M-3.
2. Stops odor all day long because invisible M-3 clings to your skin—keeps on destroying odor bacteria a full 24 hours. Just use daily.
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4. Won't rot or discolor fabrics—certified by American Institute of Laundering.
5. Delicate new fragrance. Creamier texture—new Mum won't dry out in the jar.
6. Gentle, safe, dependable—ideal for sanitary napkins, too. Get new Mum today.

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cream deodorant  
with long-  
lasting M-3



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what  
hollywood  
itself  
is talking  
about!

by Lynn Bowers

**M**OST arresting new couple in Hollywood is Fred MacMurray and June Haver. They met at a party, both having arrived with other dates, but they left together and, when last heard from, were inseparable. Both have had enough tragedy in their lives to last a long while and the romantic-minded in our hills and flatlands are very alert to what progress this friendship will make.

Well, we'll see whether this happens or not. Joan Crawford, always interested in the role, as well as the picture, has offered to play a small part in one of the Cecil B. DeMille epics. Mr. DeM. took her at her word and offered her the role of the girl who discovered Moses in the bullrushes for his "The Ten Commandments." Her name is Bythis. So we'll see whether the glamorous Joan will indeed buy this.



Lex Barker and Lana Turner, still a brunette, caused stampede at Mocambo.



Marilyn Monroe and Joe DiMaggio beam happily after San Francisco wedding.

All that's happened so far with Terry Moore, since she wore the white fur Bikini bathing suit on her Korean tour, is that all the boys are flocking around to date her and everybody wants her for roles in pictures. If she'd gone to Korea in a Mother Hubbard and sunbonnet, she might just be Miss Oblivion by now.

When the Hollywood Women's Press Club gave out their annual awards for cooperative and un-co, there was a big storm about Esther Williams getting the uncooperative one for the second straight year. You should have heard the howls that went up about it. But these are the gals who write you your stories about the stars and they should know who does and who doesn't want to talk. Dale Robertson, the male "winner" with Esther just didn't say nothin', in true Oklahoma style. The party, celebrating the event—and particularly the cooperative award to Roy Rogers and Dale Evans—was a real humdinger with Virginia Mayo (second place), and Michael O'Shea, Cary Grant,



That ever lovin' pair, Aldo Ray and Jeff Donnell, share a private joke.





Lauren Bacall joins Humphrey Bogart in Rome where he is at work on a picture.

nicer people. This duo bears watching.

Lori Nelson wears one dress and 12 sunsuits and swimsuits in "The Big Rain-bow." She and Debbie Reynolds were both working at RKO and made arrange-ments to share the former Joan Fontaine dressing room so they could cook their own lunches. These two as cooks are really fun. You never get much to eat but they provide a million laughs.

Clark Gable and Spencer Tracy were reminiscing the other day, and came up with a fact we didn't know. "We have a lot in common," they agreed. Spence played the tuba in the school band while Gable did some hot licks on a trombone.

Every gal in town is mad at Bob Wag-ner, since he's decided to soft-pedal ro-mance and concentrate on his career. He hasn't had a date in two months (at this writing), and Hollywood, where an eli-gible bachelor is a rare thing, finds his  
(CONTINUED ON PAGE 10)



Terry Moore eats Oriental style at gala costume party given her by 20th Century.

# AN 11-DAY, EXPENSE-FREE Win VACATION for TWO in Hawaii

## Or One of 35 Other Prizes!

(2nd)Diamond-studded Lucien Piccard wrist watch.  
(3rd)Crosley TV set. (4th)Solid gold bracelet from Marchal of 5th Avenue. (5th)Pedigreed French Poodle from Wilson (makers of Ideal Dog Food).  
(6th)\$100 U. S. Savings Bond from Doeskin Tissue.  
(7th)\$100 Jantzen Sportswear Wardrobe.  
(8th-12th)Elgin American Compact, Lighter, Lipstick Holder Set. (13th)Lady's Suit by Rosenblum of California. (14th)Crosley V.I.P. Radio. (15th)Luxite Lingerie Wardrobe of Gowns, Negligees, Slips.  
(16th)Sportswear Separates by Tabak of California.  
(17th)Leather Makeup Case filled with Max Factor Cosmetics. (18th)Shoe Wardrobe (3 pairs) of Grace Walker shoes. (19th-24th)Three Pairs of Luxite Hosiery. (25th-30th)Two Pairs of Harms Gloves.  
(31st-36th)16 oz. Tabu Cologne by Dana.

## ENTER THIS EXCITING CONTEST!

Just name the Gayla Golden Jubilee hair style! You can win a luxurious 11-day, expense-free, vacation for two in enchanting Hawaii! You'll fly by Northwest Airline Stratocruiser to and from romantic Honolulu, stay at the palatial Moana Hotel on Waikiki Beach...eat exotic foods...dance...swim...and relax under the stars! Hurry! Enter today...you can be one of the lucky winners!



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To mark our 50 years of hair-accessory leadership, we introduce the newest, most startling bobby pin creation! It's the new, improved Golden Jubilee Gayla HOLD-BOB bobby pin with new Flexi-Grip, the patented, exclusive Gayla scientific design that makes the world's best bobby pin even better!

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Also available  
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MAIL  
THIS ENTRY  
BLANK TODAY!

### "CONTEST"

Gaylord Products, Incorporated, Dept. PW-4  
1918 Prairie Ave., Chicago 16, Illinois

Here is my Gayla Contest entry. I am enclosing my name sug-gestion for the Golden Jubilee hair style, the top of a Gayla HOLD-BOB bobby pin card or a Gayla Hair Net envelope, 25 words or less telling why I prefer this Gayla product, and the name and address of the store where it was purchased.

Name.....

Address.....

City.....Zone....State.....

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**NAME THIS  
HAIR STYLE**

created by



### JOHN ROBERT POWERS

World's Foremost Beauty Authority  
John Robert Powers and his famous  
Powers Models have selected Gayla  
HOLD-BOB as the perfect bobby pin.

### HERE'S ALL YOU HAVE TO DO!

1. Suggest a name for our "Golden Jubilee" hair style.
2. Print the suggested name on a plain piece of paper. Each entry must include the top of a Gayla HOLD-BOB bobby pin card or Gayla Hair Net envelope, 25 words or less, telling why you prefer this Gayla product, your name and address, and the name and address of the store where you purchased the Gayla product. Submit as many entries as you wish, but each entry must consist of only one name suggested.
3. Mail entry to CONTEST, Gaylord Products, Inc., 1918 Prairie Ave., Chicago 16, Ill. Make sure your name and address and that of the store are legible. Entries with insufficient postage will not be accepted.
4. John Robert Powers and his staff will be the judges and their decisions will be final. Entries will be judged solely on basis of originality and aptness. In case of ties, duplicate prizes will be awarded. All entries become the property of Gaylord Products, Incorporated, and none will be returned.
5. Contest is open to all except employees of Gaylord Products, Incorporated, their advertising agency, and their families. Contest is subject to all Federal, State, and local regulations.
6. Contest closes June 30, 1954. All entries must be postmarked on or before midnight of the closing date and received not later than July 7, 1954.
7. Winners will be notified by mail within a month after the closing date. A complete list of winners will be sent to persons sending a stamped self-addressed envelope.

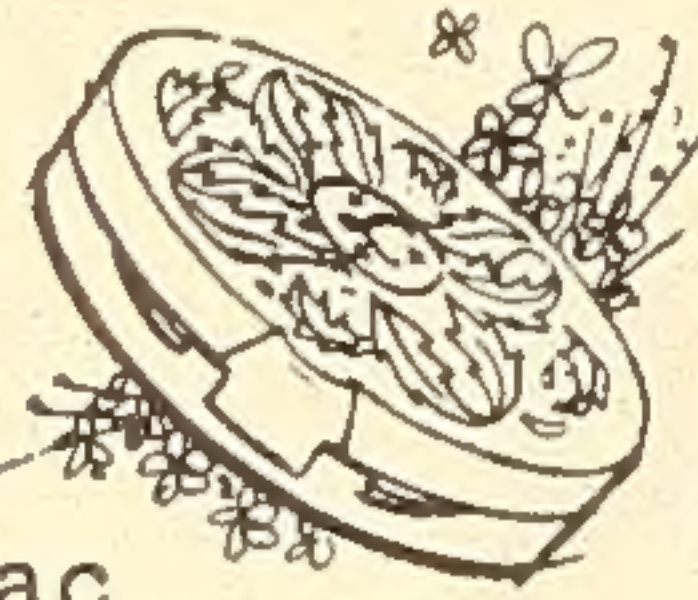


.....  
**S**low-poke Sally  used to  
 be oh-so-late 

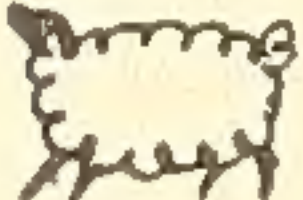
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the pressed powder that's  
 on in seconds! It's powder  
 and foundation all in one.

Cream-misted with  
 gentle  Lanolair\*...for

a wonderfully sm-oo-th mat  
 finish. Now Sally's  ready  
 and radiant when her true

love comes  a-courtin'.



Sheer Beauty Powder Pac

—now in pretty pink

n-gold compact—can't spill!

**6** shades

1.25 plus tax

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**PAIN** of HEADACHE  
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get **FAST**  
**RELIEF** with



the way thousands of  
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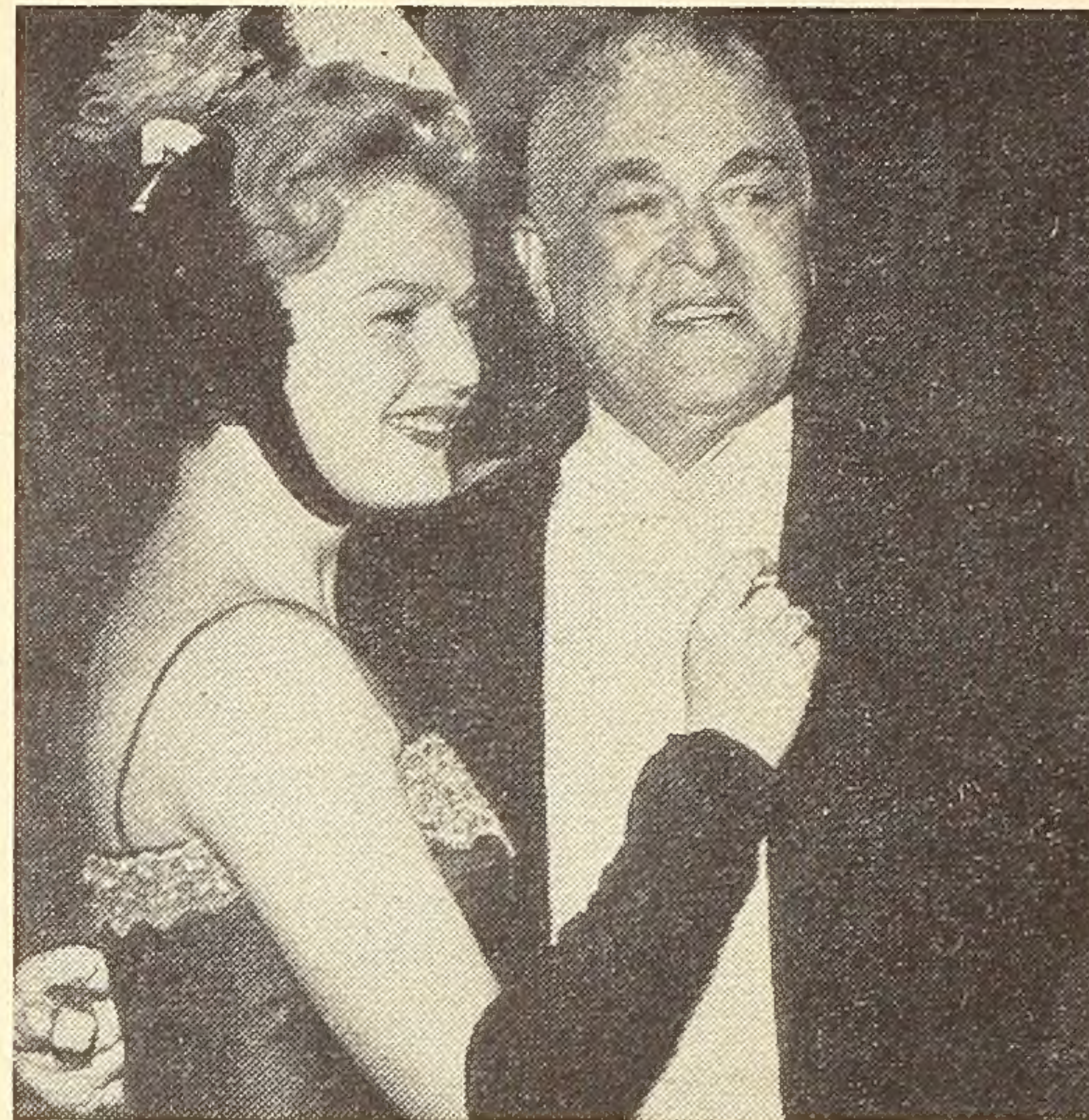
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## what hollywood itself is talking about! (CONTINUED)



Pretty-as-ever June Haver with Ned  
 Marin at John Wayne's costume party.



Christiane Martel, 1953's Miss Uni-  
 verse, is now Mrs. Ronnie Marengo.

decision rather hard to take.

The biggest hoot in town is the fabulous  
 portrait which artist John Morris made of  
 Jerry Lewis as Whistler's Mother. One of  
 Jerry's writers had it made for our fun-  
 nyboy. It's done in an exact replica of the  
 original, with Jer sitting profile in the  
 rocking chair with the white lace cap on  
 his head and it's so subtle that you have  
 to do three double takes before you get it.  
 Jerry fainted three times when he saw it  
 and has completely re-arranged his paint-  
 ings at home so this gets the best spot in  
 the house, focal-wise, over the fireplace.  
 The butcher, the baker, the mailman, the  
 milkman and anybody else who comes to  
 the house is led to the picture by Jer.

Mocambo's had a long parade of good  
 acts recently—first, the fabulous Lynne  
 Carter and his Four Cartiers. Lynne's  
 one of the best female impersonators  
 you've ever seen and his precision act, in  
 the fashion of Kay Thompson and the  
 Williams Brothers, had Hollywoodians  
 gasping. Then came the return of the  
 veddy clever Billy Daniel (*the dancer,*  
*not the singer*) with Lita Baron. Then,  
 when Eartha Kitt came back to town with  
 the musical show "New Faces" (*which*

*has been made into a movie*), she dou-  
 bled between the stage show and the Mo-  
 —lot of folks didn't get to see her when  
 she made such a smasher here before.

The introduction of the fabulous young  
 comedienne-singer, Kaye Ballard, to Hol-  
 lywood—in an amusing musical called,  
 "Great To Be Alive," had the whole town  
 talking and raving and the agents banked  
 up solid trying to sign her for pictures.  
 The opening night audience, which had  
 Marge and Gower Champion, Joanne Gil-  
 bert, Paul Douglas, Joe Pasternak, Ross  
 Hunter, Judith Evelyn, Louella Parsons,  
 and similar fine-haired type characters  
 practically smashing the furniture from  
 laughing so hard, made it a big occasion  
 in the town. Miss Parsons calls Kaye a  
 female Jerry Lewis. And you know some-  
 thin'? She's right. Kaye winged back to  
 New York to fulfill some night club en-  
 gagements and moves to this Coast for  
 pictures and television right soon.

Another funny one that's scheduled to  
 move West is Jackie Gleason. He's mak-  
 ing a picture called "Who He?" which he  
 will direct, write, and star in. He's a very  
 solid man on the Hollywood scene and  
 it'll be nice to have this funny fellow



At Wayne's shindig, Fred MacMurray  
 sits one out with British Mara Lane.



The Johnny Weissmullers, with Duke  
 Wayne, really dressed fancy for party.





Plumed-hatted Jeanne Crain and Highlander Red Skelton at Wayne's gala.

around, busying with pictures, television, and those wonderful musical arrangements he makes for records.

When Susan Hayward returned from making "Garden Of Evil" with Gary Cooper in Mexico City, she had to face the bother and hassle of the divorce from Jess Barker. While she was away, this guy just up and moved back into her house without permission and it was a bit of an ugly mess. Everybody's with Susie on this.

Two surprise reconciliations—Gene Nelson and his wonderful wife, Miriam, and we sincerely hope it works this time and that he appreciates what a truly great person she is. The other—Ginny Simms and Bob Calhoun. Hollywood hopes it will really continue to be surprised by these two sticking together.

One of the first steps in Gail Russell's getting back on the right track, perhaps, is the divorce from Guy Madison—so at least they can be friends. Guy is truly, really concerned with Gail's problems and has tried very hard to help her out. If she'd just get over being scared of the cameras, Gail might very well get back into the picture business; but at this point, she's more nervous about facing



Barbara Ruick and her husband, Bob Horton, beam happily at big premiere.



For a good Spring tonic, try —

- ☐ Sulphur and molasses ☐ Shreds and patches

Has Spring turned the gang into social sluggards? Get 'em stirring—on a Hobo Hike. Boys to be rigged in old, beat-up togs; girls in jeans 'n' jackets with gay, sewn-on patches. Bring a kettle. Have everyone tote a can of eats, for stew; then use the emptied tins instead of plates. It's fun! And instead of being a mope-at-home on trying days—choose Kotex. See how comfortable you can be with this softness that holds its shape!



Should you use an antiperspirant —

- ☐ Before bathing ☐ Instead of bathing  
☐ Like a bunny

If underarm moisture baffles you, do you use an antiperspirant properly? After bathing, towel your armpits pronto. Then apply the dryer-upper quick like a bunny—to close your pore "doors" before perspiration starts! But in sanitary protection, absorbency is what you need—and get (non-fail!) with Kotex. Those special flat pressed ends prevent revealing outlines.



Have you tried new Delsey\* toilet tissue—the only one that's fine and firm and soft—like Kleenex\* tissues? Each tissue tears off evenly—no shredding, no waste. And Delsey's double-ply for extra strength. Don't you think your family deserves this new, finer tissue? Ask for Delsey at your favorite store. If not on hand, have them order it for you.

# Are you in the know?



Which would improve this duet?

- ☐ Clothes harmony ☐ A harp ☐ Ear muffs

Vocally, these hopefuls may rate. But to style-sharp eyes, her outfit's off key. What's wrong with that newsworthy print? *Nothing*—if she'd worn an "unbusy" hat! Follow the single feature plan, costume-wise. Just as in buying Kotex you select the one size that does most for you: Regular, Junior or Super.



More women choose KOTEX\*  
than all other sanitary napkins

\*T. M. REG. U. S. PAT. OFF.



## what hollywood itself is talking about! (CONTINUED)



Everyone at Warners' drops around to see Judy Garland on the set of "A Star Is Born." Guy Madison, in "The Command," visits Judy and co-star James Mason.

those machines than Garbo ever was.

When handsome Ted Briskin, father of Betty Hutton's two cute daughters, came out on one of his periodic trips to Hollywood (he runs the *Revere Camera and Tape Recorder enterprises in Chicago*), his steady date was the beautiful Ursula Thiess. Teddy's business interests keep him pretty well tied down to the cattle town, but he'd rather be here—close to the beautiful gals—which very definitely includes his two youngsters.

Nancy Walker, doing a big comedy part in "Lucky Me" with Doris Day at Warners, was overjoyed when her husband, David Craig, was able to join her in Hollywood. Nancy's a very happy gal these days, with the very good-looking singer-voice coach, David, and her young baby gal and hopes to spend more and more time in this section of the universe.

When Howard Hughes decided to heck with the censors' frowns about the Jane Russell sexy dance in "The French Line," he cut out the best number in the show, the title song "The French Line" which musical comedy star Mary McCarty sang. This was a great pity because it was the high spot of the film. Now that Mr. H. has decided more or less to conform to the censors' wishes, the number is slated to go back in—anyway, we hope so because it's about the best number we've ever seen done in a picture. People are puzzling over Jane's attitude about this dance, since she consented to wear the costume and do the number and didn't begin to squawk about it until all the publicity broke that it was too hot for celluloid.

One of the happiest guys we know to pick up his career again is the handsome Charles Farrell, whose television show, "My Little Margie," is a big, big success.

Charlie lives in town several days a week while working before the cameras, then races back to his delightful Palm Springs home and his beloved Racquet Club. One weekend there, two of Hollywood's most eligible bachelors were around having fun—Howard Duff (*who practically makes the R.C. his home*) and Fernando Lamas. The Argentinian doesn't seem to be too awfully lonesome without Arlene Dahl, who went to New York to pursue her career in the theatre. You should see the gals flock around this boy! And he really turns the charm on them.

Donald Murphy, one of our favorite actors and people, was spending a vacation in his beautiful Santa Fe, New Mexico, home when one of his "Letters To Loretta" TV shows went on. The Santa Fe switchboard was clogged up with calls to Don, telling him to get back to Hollywood as fast as he could—the offers for parts were pouring like martinis at a cocktail party.

One of the most beautiful women to grace Hollywood—ever—is the Parisian ballerina, Ludmilla Tcherina. She's the gal Robert Taylor was so off his rocker about a year or so back. Mlle. T. is making her American screen debut in U-I's "Sign Of The Pagan." What's kind of unusual is that the French Consul in Los Angeles gave a most elaborate formal reception for her in the Crystal Room of the Beverly Hills Hotel with all of Hollywood's elite there to gasp at this beauty's beauty. Hugh O'Brian has been one of her favorite dates in Hollywood. The Taylor hour is definitely over.

People are still raving about the beautiful and large party which Harriet Parsons gave at her home for two hundred people, right in the midst of producing the comedy, "Susan Slept Here," for RKO. The real eye-catcher was a flower-laden gondola in the swimming pool with a very real looking mock-up (*this is airplane*



Marie Wilson and Wm. Demarest meet at "Knights Of Round Table" opening.



Kirby Weatherly and Joan Evans, who are such great friends of Joan Crawford's, share a Sahara Hotel table in Las Vegas with Mercedes McCambridge, who isn't.





Greg Bautzer, who gets around to all the dolls, now dates Mari Blanchard.

talk for model) of Jane Russell sitting in same. It was so crowded with people you could hardly see the people, but they were really gasping over the handsome young Robert Kenaston, Jr., who is the son of former star Billie Dove. Young Bob is probably the handsomest man anywhere in the world and you'll get your first look at him in 20th's "Bridges At Toko-Ri."

Buddy Pepper had a likewise crowded and fun party in his attractive Laurel Canyon house. Buddy gets real red-faced embarrassed at his—or anybody else's parties because everybody always insists on his playing his all-time record breaking "Vaya Con Dios," so he's written some new tunes, just for a change of pace. Among Buddy's guests was Lisa Kirk, who got up and sang and sang—and did the kids love it! Jane Withers, with Matt Applegate, has bloomed so since she quit carrying the torch for Bill Moss—this gal has a repertoire of the funniest stories you've ever heard. Real ones. Going into television, this girl is.

Hollywood took a very dim view of the  
(CONTINUED ON PAGE 74)



Popular Debbie Reynolds' latest escort at openings is Richard Anderson.

**DRY** *underarms*  
*have no odor*

**DRY**  
*underarms*  
*can't stain*



*only* **FRESH** *has this*  
*"Moisture-Shield" formula*  
*to keep underarms* **DRY!**

For sure protection, and for long-lasting protection, you can trust safe, gentle, new Fresh Cream Deodorant.

Fresh has a special "Moisture-Shield" formula. Tests in a leading university laboratory show that new Fresh has up to 180% greater astringent action than other leading cream deodorants. It's

this astringent action that keeps your underarms dry.

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- Fresh is guaranteed not to lose its effectiveness—or your money back.
- Be lovely to love always—use Fresh every day.





Robert Wagner, Janet Leigh, James Mason and Barry Jones in 20th Century-Fox's lavish CinemaScope film, "Prince Valiant," based on the popular comic strip.

## Prince Valiant

**A**LL OF THE pageantry, chivalry and colorful backgrounds of King Arthur's court are skilfully incorporated into this action film. The story, based on the book and popular comic strip, faithfully traces the maturing of *Prince Valiant* (Bob Wagner)—as a man and as a knight. Honored knight Sterling Hayden takes young Valiant under his wing to teach him the various skills a member of Arthur's court must master. The friendship between the two becomes sorely strained, however, when both fall in love with Janet Leigh. The triangle is further widened when her younger sister, Debra Paget, admits her love for *Prince Valiant*. Following some knightly adventures, several rough and tumble tournaments, the romance is straightened out, with Janet and Bob paired together and Hayden and Debra betrothed. James Mason is particularly effective as a villainous knight determined to thwart Valiant. Film's presented with the usual lavish CinemaScope treatment. 20th Century-Fox.

## Red Garters

**H**ERE'S a topsy-turvy musical that spoofs movie cowpokes and punctures ye old code of the West. Rosemary Clooney, Jack Carson, Guy Mitchell and Gene Barry sing out that life should be more like the movies and then set about showing you their remedy. The sky suddenly becomes a Technicolor yellow, the houses have only fake fronts, and every time there's a hanging the whole town celebrates with a barbecue. Sound strange? Then you'll probably feel as perplexed as Guy Mitchell who wanders into this strange set-up looking for his brother's murderer. You see, even if your brother is a no good varmint, the law sez you gotta revenge his death. Eventually, Guy discovers Barry's the villain, but instead of winding up at each other's throats, the fellows skip the shootin' and wind up smoochin' with Pat Crowley and Joanne Gilbert. It plumb shatters the code.

# Your guide to current films

by Reba and Bonnie Churchill



Tyrone Power, a half-caste British captain in charge of the Empire's Khyber Rifle Unit, comes upon the sleeping villain, Guy Rolfe, in "King Of The Khyber Rifles."



Guy Mitchell and Rosemary Clooney in "Red Garters," razzle-dazzle musical.





To help her tribe, Rita Gam submits to bandit chief Michael Simon in "Saadia."

Nudging the romance along are Clooney, Carson and Indian maiden, Cass Daley. It's a razzle dazzle musical that's staged like a Broadway production. It's weird, wacky and, still, wildly entertaining. Paramount.

### The Long, Long Trailer

WITH newlyweds Lucille Ball and Desi Arnaz piloting a honeymoon trailer you can be sure you're in for a fun whirl. Desi has an assignment in Colorado with an engineering firm, and Lucy thinks she can care for her groom more appropriately if she has her own home on wheels. The newlyweds break almost every rule of the road, narrowly escape getting killed when Lucy overloads their trailer, get shot at, mired down in mud, and eventually wind up planning to divorce each other. The entire 90 minutes of the film belong to the Redhead and her favorite Cuban, with only brief appearances allotted to Marjorie Main and Keenan Wynn. Director Vincente Minnelli has beamed the movie for broad antics and rib tickling response. MGM.

(CONTINUED ON PAGE 16)



Keefe Brasselle tries to make time with Mitzi Gaynor in "Three Young Texans."

EVERY PASSIONATE MOMENT OF THE STRANGEST ADVENTURE EVER TOLD!

He followed the lure of her lips across half the world...to conquer and rule a forbidden land...to steal his love from the hidden harems of mysterious Morocco!

Edison Marshall's  
**YANKEE PASHA**

Universal International presents  
**JEFF CHANDLER  
RHONDA FLEMING**  
**YANKEE PASHA**  
COLOR BY Technicolor

with LEE J. COBB • MAMIE Van DOREN • BART ROBERTS  
and the MISS UNIVERSE BEAUTIES

Directed by JOSEPH PEVNEY • Screenplay by JOSEPH HOFFMAN • Produced by HOWARD CHRISTIE





Cecille Brown agrees to help Dennis O'Keefe smuggle rifles aboard his ship by getting prefect of police drunk in "Drums Of Tahiti," 3-D Technicolor film.

### Saadia

**M**EL FERRER's a white doctor who's buried himself in a French Morocco village, ruled by progressive Cornel Wilde. The two enjoy a staunch friendship, until native girl *Saadia* (Rita Gam) is taken ill and is called to the duo's attention. Upon her recovery, Ferrer assigns her to his hospital—and the perfect triangle is formed. The doctor is especially hopeful when *Saadia* defies native rituals to risk her life to save his precious serum. But woman-like, the young native declares her love for Wilde, which leaves the doc with his tablets and test tubes. The desert drama is beautifully photographed in authentic Morocco settings, but at times wanders along like a travelogue. The cast is competent, the settings spectacular and there's plenty of derring-do for the most avid adventurer. **MGM.**

### King Of The Khyber Rifles

**T**HE CinemaScope lenses have been trained upon India this time, and the mounting warfare that existed between British colonial troops and the rebellious Afridi tribesmen during the year 1857. Tyrone Power, a half-caste British captain, is in charge of the Empire's Khyber Rifle Unit, while his native brother heads the opposing tribes. When Ty isn't busy fighting off ambush attacks, he's even busier trying to spurn the advances of tempestuous Terry Moore, daughter of Col. Michael Rennie. As garrison leader, Rennie assigns Power to guard his daughter against kidnap threats of warrior Guy Rolfe, but as a doting father he considers Ty unsuitable for his young'un. The situation remains status quo until Power proves himself when the opposing forces

clash in an exciting knife fight. It's absorbing entertainment, packed with action and adventure and beautifully photographed. **20th Century-Fox.**

### Taza, Son Of Cochise

**R**OCK HUDSON steps into the moccasins recently vacated by Jeff Chandler as *Cochise*. As the Apache warrior's son, *Taza*, he is pledged to bring peace between his tribe and the white man. Opposing Rock is his brother *Naiche* (Bart



Lucille Ball and Desi Arnaz honeymoon in a trailer in "Long, Long Trailer."

Roberts), who not only wants to start the Indians on the warpath again, but begin a romance with *Taza's* love, Barbara Rush. In his effort to wreck the peace, *Naiche* murders a white family. Although he is apprehended by Cavalry Capt. Gregg Palmer, *Taza* persuades the officer to let him deal with his brother in Apache style; he also persuades him to let him "police" the renegade Indians including *Geronimo*. The agreement is a mistake which eventually causes a split in the tribes with *Taza* and his group lining up with the victorious whites. **U-I.**

### Hell Below Zero

**A**LAN LADD stashes away his six-shooter in favor of a harpoon hook. In an effort to help his girl friend Joan Tetzel find the mysterious reason for her father's disappearance, he joins an Antarctic whaling expedition. Before the culprits can be uncovered another murder occurs, a boat is rammed and sunk and to cap the powerful finish a fight is staged on the treacherous confines of an iceberg.



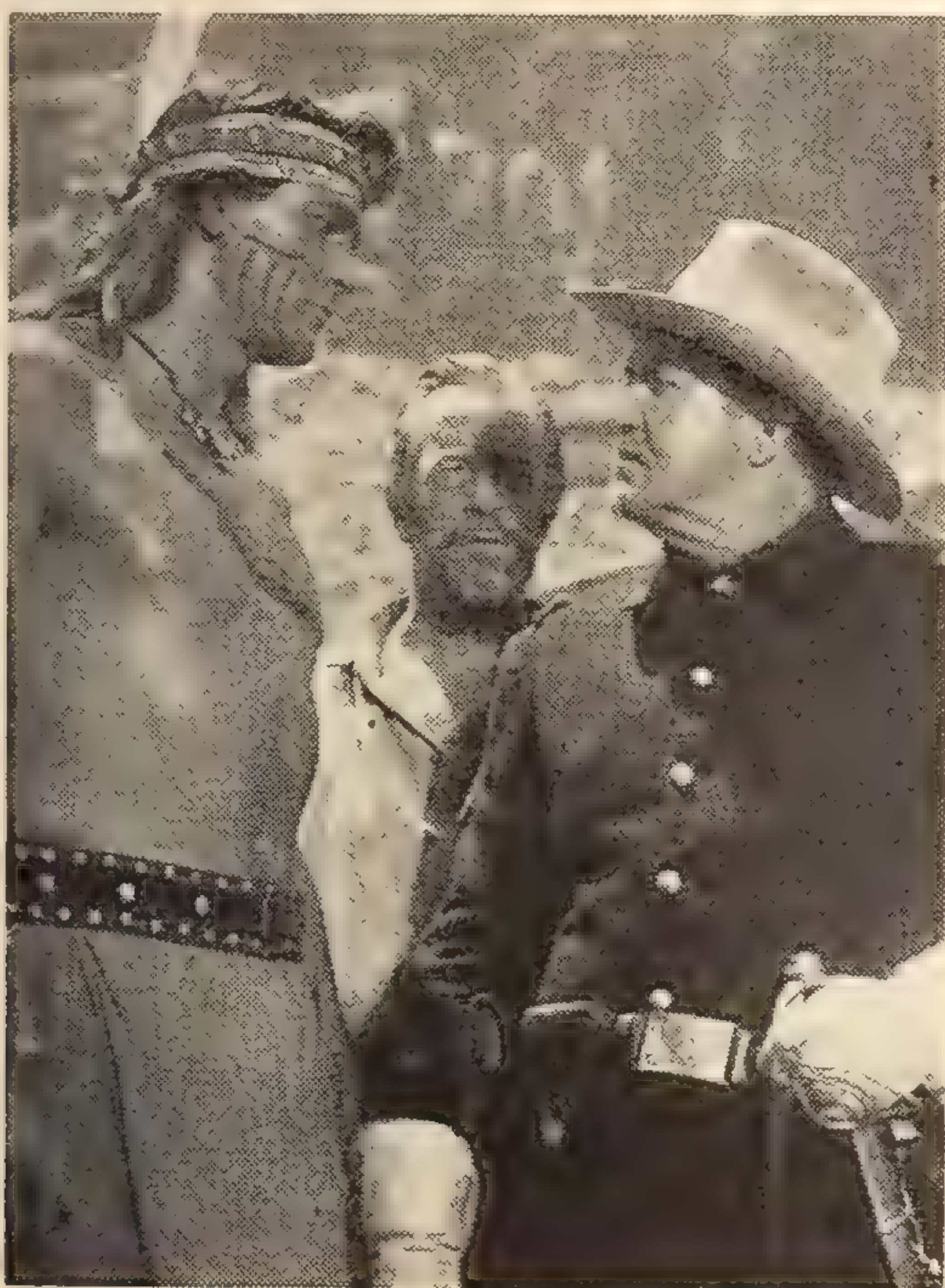
In "Hell Below Zero," Alan Ladd puts away his six-shooter in favor of a harpoon hook and helps Jill Bennett and Joan Tetzel search for their missing father.



Though Ladd's name is only one familiar to film audiences, originality of the story and the authentic location scenes more than compensate. Basil Sydney, Stanley Baker and Joseph Tomelty are co-starred. Columbia.

### Three Young Texans

**M**ORAL of this movie seems to be: "He, who gets there firstest, gets the most-est." In this instance, it's Jeffrey Hunter, who robs a train of a \$50,000 Army payroll to keep his father and some outlaws from doing the same thing. Jeff intends to return the money as soon as his father gives up his wild scheme. Unfortunately, Jeff's sidekick, Keefe Brasselle, finds the money's hiding place and refuses to return it. Film evolves into a tug-of-war between the two principals with Jeff and



Rock Hudson and Robert Burton in tense moment in U-I's "Taza, Son Of Cochise."

girl friend Mitzi Gaynor not only victorious, but cashing in on the reward for Brasselle. It's a pleasant cast, but standard fare. 20th Century-Fox.

### Drums Of Tahiti

**D**ENNIS O'KEEFE may be an 1877 gun smuggler, but he's got some pretty modern ideas. He simply "buys" himself a bride (*Patricia Medina*), and inserts his own divorce clause in the deal—effective as soon as the Tahiti prefect of police (*Francis L. Sullivan*) gets off his trail. Sullivan, a jolly, but suspicious individual, suspects O'Keefe's sudden trip to San Francisco is to purchase guns for the Tahiti natives who in turn will train them upon him and his police force. O'Keefe dismisses the idea and fibs that he is going to the States to get married. The gendarme makes the trip with him, determined to see the knot tied about the gun smuggler one way or another. A hurricane, a volcano and several catastrophes interrupt the story line, and leave the likable cast to "talk-out" the unfinished plottings. The final score finds missions unaccomplished all the way around, except for Miss Medina who does manage to hold on to her man. Columbia. END

# Double-Crosser!



Sue blamed Marge for dancing half the night with Joe while she stood on the sidelines. She blamed Joe, too. But Sue was wrong. She had only herself to blame . . . but she would be the last to suspect why. Nobody wants to spend an evening with anyone guilty of halitosis (bad breath). And it's so foolish to risk offending this way when Listerine Antiseptic is such a pleasant precaution.

#### No Toothpaste Kills Odor Germs Like This

Germs are, by far, the most common cause of halitosis. They're trouble-makers because they start fermentation of proteins in the mouth. That's why research shows that your breath stays sweeter longer, depending upon the degree to which you reduce germs in the mouth.

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kills germs . . . instantly . . . by the millions! Listerine Antiseptic stops bad breath . . . instantly. (And not just for minutes but usually for hours on end!)

#### Listerine Clinically Proved

#### Four Times Better Than Toothpaste

Toothpastes don't do for you what Listerine does. Recently, this was dramatically proved in scientific tests made on Listerine Antiseptic and leading toothpastes. The results: In an average of test after test, Listerine Antiseptic stopped bad breath four times better than the toothpastes!

Don't ever "double-cross" yourself by taking a chance on your breath. Every morning . . . every night . . . before every date, make it a habit to gargle with Listerine, the most widely used antiseptic in the world.



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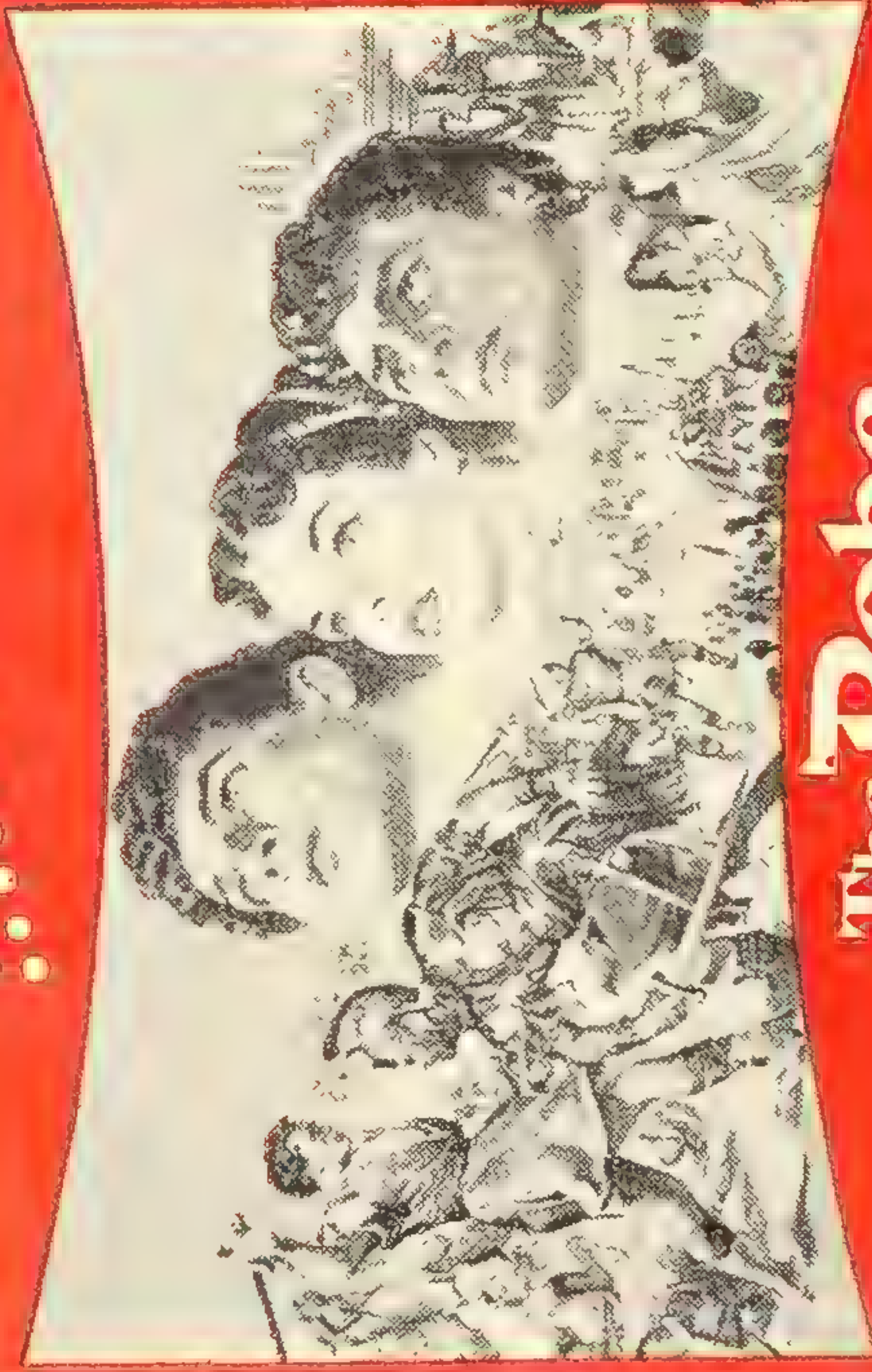
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MARILYN MONROE • BETTY GRABLE • LAUREN BACALL and WILLIAM POWELL

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## Beneath the 12-Mile Reef

ROBERT WAGNER • TERRY MOORE • GILBERT ROLAND

**CINEMASCOPE**

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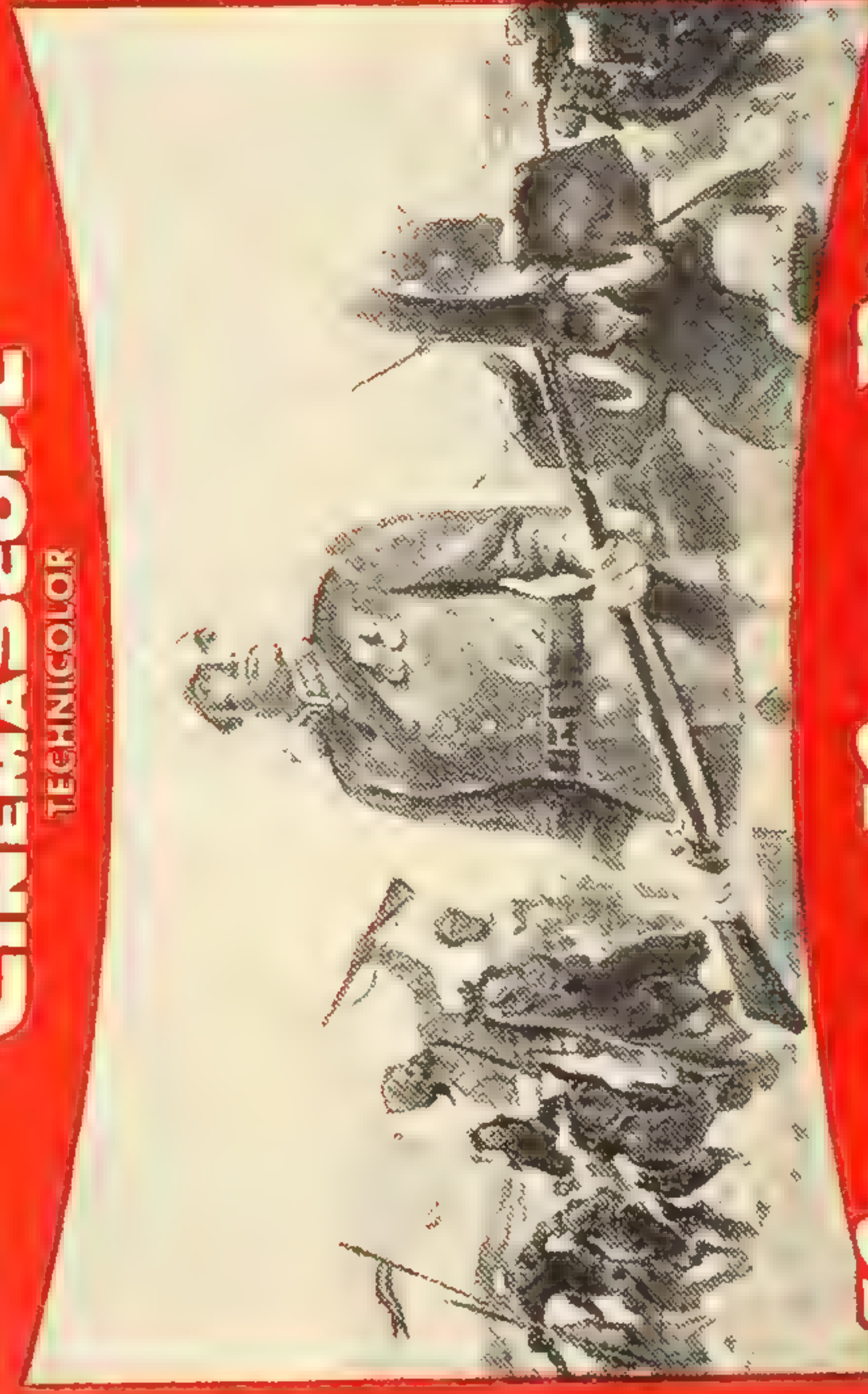


## Hell and High Water

RICHARD WIDMARK • BELLA DARVI

**CINEMASCOPE**

TECHNICOLOR DELUXE



## King of the Khyber Rifles

TYRONE POWER • TERRY MOORE • MICHAEL RENNIE

**CINEMASCOPE**

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## NIGHT PEOPLE

GREGORY PECK • BRODERICK CRAWFORD • ANITA BJORK • RITA GAM

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**CINEMASCOPE** IS THE HALLMARK OF QUALITY IN MOTION PICTURE ENTERTAINMENT!





James Stewart and his wife are besieged by fans as they leave the theatre after "The Glenn Miller Story" premiere.

# READING BETWEEN THE LINES ABOUT THE STARS' OFF-GUARD ACTIVITIES



*Dorothy Kilgallen's*

# Exclusive Movie Gossip



Virginia Mayo and Mike O'Shea admire cufflinks given Keefe Brasselle made from contact lenses he wore in "Cantor" film.



By the glum look of Frank Sinatra and Ava Gardner during European get-together, both must have known spark was gone.

**W**ITH the Shelley Winters-Vittorio Gassman marriage definitely on the rocks, Hollywood suspects Shelley will resume with Farley Granger just as soon as she's free from Gassman. She dated Farl in Rome when she walked out on Gassman in a rage . . .

*Gene Nelson's gifts to his wife, Miriam, while trying to effect the reconciliation, included a powder blue convertible . . .*

Debbie Reynolds and Walter Pidgeon, veteran overseas entertainers of our troops, were not available for comment on the Terry Moore incident. Those in the know, however, claim both were indignant over the amount of personal publicity garnered by the enterprising Terry and her publicity men. Other members of the Terry Moore unit were equally uncommunicative about the matter. Hollywood itself wasn't talking—for publication—but the "off the record" opinions were sizzling . . .

**"H**IT PARADE OF 1943" has been dusted off, re-edited and given a spanking new title—"Change Of Heart." It stars John Carroll and (CONTINUED ON NEXT PAGE)





No modern film in offing, Lex Barker'll do another *Tarzan*. Lana insists he work.

## Dorothy Kilgallen's

### Exclusive Movie Gossip CONTINUED

Susan Hayward and features Gail Patrick and Eve Arden. Don't think Susie Hayward is happy about it either. She isn't! . . .

The storm over *Bikini* that Terry Moore stirred up in Korea had great effect at the box-offices wherever her recent films were being shown and her 20th Century-Fox bosses were very pleased indeed. A sizeable bonus, in the form of a snazzy new convertible and a breath of Spring mink stole greeted the actress upon her return to Hollywood. The ermine panties-and-bra costume that created such a stir was strictly a publicity stunt despite the denials of studio execs, but the young actress had her studio's "unofficial blessings" to wear the front-page item. Now planning a return visit to Korea around Easter to "entertain" our troops again, Terry is angling for "official" approval of the self-same costume (rented by her from the Western Costume Company in Los Angeles) from her studio and U.S. Army top brass. Insiders say her request is likely to be refused, by Washington, D. C., at least . . .

Zsa Zsa Gabor refused to confirm or deny the report she had spent some time in a "rest home" after her head-



The real reason for the Jane Wyman-Freddie Karger divorce, which came as a big surprise to everyone, was not extreme mental cruelty but mother-in-law trouble.

lined divorce from Conrad Hilton a few years back. The story persists, however. Her erratic behavior, hitting an all-time new low for taste and tact, during the Porfirio Rubirosa-Barbara Hutton page one wedding, reminded a few West Coast personalities that Zsa Zsa must be very

deeply troubled personally to have behaved as badly as she did. Her sisters, Eva and Magda, were admittedly greatly embarrassed by Zsa Zsa's stormy outbursts over Rubirosa, while the oldest Gabor, Mama Jolie, took sides with Zsa Zsa. Publicity made the Gabor (CONTINUED ON PAGE 22)



Gene Nelson, rehearsing song and dance number with Bob Hope for Bob's NBC-TV show, wooed his wife back with many gifts, including a powder blue convertible.





SUSAN CABOT  
co-starring in  
Universal International's  
"RIDE CLEAR OF DIABLO"  
Color by Technicolor

SO MUCH  
FOR SO LITTLE



Here's a scintillating fashion line-up  
of star-studded values for Spring!  
Connie Shoe Creations in fine  
calfskins or shiny black patent . . .  
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the season's newest accent.  
So slenderizing, so flattering,  
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Who but Connie could bring you  
such style and value for a low, low

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## Dorothy Kilgallen's

Exclusive Movie Gossip (CONT'D)



Marlene Dietrich, of the daring gowns, goes to other extreme on arrival in N.Y.



Jeff Chandler and Marilyn Maxwell being interviewed at "Glenn Miller" premiere.

sisters famous—it also made Zsa Zsa what she is today: most unladylike in her behavior . . .

**P**ETER LAWFORD's favorite hideaway is a patch of private beach at Santa Barbara, complete with natural caves equipped with camping equipment and barbecue pits. The rugged weekend parties he stages there are the talk of Hollywood and the envy of most Beverly Hills hostesses, so fabulous are the reports of the merrymaking there . . .

Donald O'Connor surrounded himself with a retinue of yes-men and stooges—had 12 of them—at his Hotel Sahara, Las Vegas, night club opening. It was reminiscent of the old days of Frank Sinatra—the difference here being that the O'Connor entourage didn't use strong-arm measures as the Frankie Boy mob did. Donald is considered a lonesome, very confused boy by his closest friends . . .

Jane Withers, fully recovered from her bout in the divorce courts, has taken a new lease on life—and a small house in Westwood Village. Her constant escort these days is handsome, young Matt Applegate. There's also a lot of interest in Jane's career—she may resume it in a great big way in

MGM's upcoming "Hit The Deck" . . .

**M**ARILYN ERSKINE, who portrays Ida in "The Eddie Cantor Story," is being groomed as a potential night club attraction by Ross Hunter, the "Wonder Boy" producer at Universal-International. The Erskine lass, who floors her flickerville pals with fabulous dialect stories at private parties, will be coached by Gregory Ratoff for her cafe stints. Marilyn's biggest ambition is to snag the top feminine role in the screen version of "South Pacific" . . .

Jane Powell is all aglow these days. She insists she's never been happier. Her "Student Prince" assignment is her best in years, she feels, and between Jack Mapes and Pat Nerney she's finding it easy to forget Gene Nelson and her marital upset with Geary Steffen . . .

Mother-in-law trouble, not "extreme mental cruelty," was the reason behind the Jane Wyman-Fred die Karger divorce. In a final attempt to save their marriage, Freddie took Jane to Palm Springs for a few weeks holiday. In order to get back to Hollywood to visit his mother on the q.t., Freddie had to resort to a little white lie—he said it (CONTINUED ON PAGE 60)



Can it be that Dale Robertson, with wife at Ciro's, is giving the photographer there a hard time, too? He was voted most uncooperative star by Women's Press Club.



COLEEN GRAY

says

"My Crescent is  
so Beautiful"



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DIAMOND RINGS  
By the makers  
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COLEEN GRAY

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When you wish upon a star, wish upon a beautiful Crescent Diamond Ring. Then you'll agree with charming Coleen Gray that here is "your dream come true"... a lovely, larger diamond at a truly modest price.

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These Prices Include Complete  
Ring and Federal Tax

Rings enlarged  
to show details.





Duke cannot forget the nasty accusations against friends.



The \$500,000 settlement should help heal Chata's scars.



Battling Duke and Chata didn't speak at trial.

## Ghosts of

by Louis Reid

**T**HE MEMORIES of the sizzling divorce battle between John Wayne and his brunette Mexican-born wife, Esperanza Baur, linger on in Hollywood—haunting alike those who were embroiled in the sensational case and those who watched it from the sidelines.

Though Wayne, himself, has not suffered any loss of his popularity as the nation's No. 1 box-office star and Hollywood has been consistently sympathetic, he is unable to banish from his mind the nasty revelations of the trial.

Always firmly on the side of virtue in his screen roles, always the good guy, the typical American he-man hero, John Wayne is still disturbed by the courtroom accusations of Esperanza.

Most startling in her testimony in Los Angeles Superior Court against her strapping husband was her charge





Partial to Latins, Duke may wed Peruvian Pilar Pallete.



Unsavorly headlines pursue Gail Russell in new court case.

# John Wayne Divorce Case

THE LURID HEADLINES AND THE MUDSLINGING STILL HAUNT THOSE INVOLVED

that John spent most of one night at the home of actress Gail Russell, estranged wife of Guy Madison, and that Duke bought Gail an automobile shortly thereafter.

The 46-year-old actor was able to fend off with a good show of nonchalance Esperanza's testimony that he was far rougher in his home life with his wife than with cattle rustlers on the screen.

Her allegations that he beat her, that he drank to excess, that he attended a wild strip-tease party and came home with an incriminating bite on his neck did not, seemingly, upset him unduly.

But her mention of Gail Russell enraged him bitterly—and its recollection endures. It was the kind of searing accusation that, his friends say, he will never be able to forget.

Nor will, it is said, Gail Russell or Guy Madison. Guy,

despite their rift, is still deeply devoted to his wife.

"Why did she have to drag Gail's name into it?" angrily asked Big John. "There was absolutely nothing between us."

The average American family, he said, "dislikes to read this sort of stuff. God knows, I tried my best to prevent it.

"I offered a big settlement, as good as she'll ever get, before the trial got underway. I have four children that I would have given my right arm to protect from all this.

"I never pretended to be a saint, but an awful lot of lies were told about me and my friends."

The immediate reaction to the linking of Wayne's name with the beautiful, brunette, 28-year-old Gail Russell, was a bitter desire by the actor to have his own day in court.

(CONTINUED ON PAGE 56)



By Peter Sherwood

HOLLYWOOD IS LEARNING THAT FOREIGN WOMEN SENSE A MAN'S NEEDS FASTER

# Why is the "Other Woman" Usually **FOREIGN?**





**W**OMANHOOD, in Hollywood today, is seething—and the reason has nothing to do with Dr. Kinsey. Both the once-married wives and the much-married stars are starting to discover that purely American glamour is not enough when it comes to capturing and captivating the modern male—and being able to hold on to him!

They will tell you that—Marilyn Monroe, Jane Russell and Ava Gardner notwithstanding—the modern vamp is a product from overseas, a deadly import when it comes to the lives, loves and emotions of the woman at home.

As for the woman abroad, the things other people think about her are curt, concise and conclusive. She's dynamite! Truthfully, however, in this respect Hollywood wives and stars are no different from men and women anywhere in America.

"Why should they think otherwise," asks a Hollywood producer, "when many a girl in Gopher Gulch or New York City found to her dismay that the foreign girls had her beat a mile at snapping up the G.I. boys from home?"

Well, the situation hasn't changed. Currently, Greta Peck, Rocky Cooper, Mona Freeman, and a number of others can sympathize fully . . . because they, too, have found the foreign woman to be truly *fatale*.

No small wonder, then, that all Hollywood is asking the same question: *Why do the American wives fail and the foreign girls hold such appeal?*

A husky accent, perhaps? How irresistible is the appeal to the conceit of man when a beautiful girl whispers shyly, "You weel teach me Eenglish, no?" And even though the film star may be no more literate than to be able to say, "Settle it with my agent," the answer is—he weel teach her Eenglish, yes.

In a matter of hours, he has become convinced that he is a rare combination of the brains of Einstein and the teaching ability of a college professor, and he quickly believes his new little friend is the

(CONTINUED ON PAGE 64)



Giselle Pascal enchanted Gary Cooper with her charm, accent, emotion.



Kirk Douglas adored the much younger, mature Pier Angeli.



Clark Gable could not have been more attentive to Suzanne Dado.



Ursula Thiess is a beauty, but home loving, Bob Taylor found.



Hildegard Neff, German actress, showed Gregory Peck how devoted a European woman is. The Audrey Hepburn rumors did not disturb her.

▲ Bing Crosby is in love with Paris and its lovely ladies, especially a Schiaparelli model named Ghislaine. Gary Cooper is smitten with actress Giselle Pascal.



UNDERNEATH IT ALL,  
MARILYN MONROE SETS A GOOD  
EXAMPLE FOR ALL GIRLS

by Paul Benedict

# A MODEL TO FOLLOW

With Joe DiMaggio at party for General Dean.







Bridegroom Joe, with Bobby Bragan and Walter Winchell, is for her career.

At a premiere with the Bogarts. Marilyn is really a homebody, despite her allure that men admire and women envy.

**W**ERE ANY proof needed that Marilyn Monroe is still one of the nation's hottest topics of conversation, you have only to consider the public interest in her marriage to Joe DiMaggio.

The beautiful 25-year-old blonde bombshell who has made time stand still in Hollywood at sex o'clock, could easily be America's champion enchantress with a collection of masculine hearts extending across the continent.

But . . . the incredible fact is she has always been true to just one guy.

Moreover, it is a steadfastness that has endured for two years and gives every indication of lasting.

The one-time art model did not go around with

other men. She is not a night club girl, not a party girl at all. You know what? Marilyn Monroe is strictly a homebody.


For her, sex "is something you're born with," but she insists one shouldn't add to natural sex, 'cause "that's what attracts the men."

A neat and for Marilyn a satisfying philosophy. She happens to be so amply endowed with curvaceous allure that she doesn't need to aid nature in her appeal.

Of course, she likes MAN. But for her there has always been only one. She long since confided to friends that she wanted to marry Joe D.

"I'm sure I'm in love with him," she said. "I like him better than any man I've (CONTINUED ON PAGE 58)





# WHERE DO

THAT'S WHAT JANE WYMAN, WHO NOW  
HAS REACHED THE CROSSROADS IN HER  
FILM CAREER, IS ASKING HERSELF

by Michael Sheridan



# I GO FROM HERE ?



**I**N HOLLYWOOD, they are calling Jane Wyman the number one hit-and-miss girl of the movies. Talented protagonist of one Academy Award winning picture, and a round dozen of equally good pictures, Jane has yet to prove that she is a star of top caliber—and one the public is never tired of paying good money to go and see.

Today, if you listen to the Hollywood and Vine underground, Jane has reached the crossroads of her career, needs a new strong hypo to reach the top and finally stay there.

"Her career," says one informant, "has been like her private romantic life—all ups and downs. No girl ever deserved better breaks than she has gotten, only Janie just doesn't seem to grasp the better opportunities and hang on to them—or make them pay."

After her flawless performances in "Johnny Belinda" in which she didn't speak a word, and in "The Lost Weekend" in which she had plenty to say, a top motion picture critic enthused, "Miss Wyman has reached the top. She joins the class of Garson, Crawford and Dunne. She is now a dramatic actress the likes of which the whole industry can well be proud.

"The ladder has been a long and hard one to climb," he went on, "but she has mounted each rung with intelligence and a heart-warmingly inspiring effort to make the grade. In this critic's opinion she has succeeded in all her aims beyond even her wildest hopes."

Sad truth is that this critic has since changed his mind, and so have a lot of other people. Pictures that followed her initial successes have not fulfilled either Jane's hopes, or the hopes that everyone has had for her.

To know what is happening to Jane Wyman is to go back to her personal and private story—the saga of a girl who has tried valiantly to mix studio and home harmoniously but failed lamentably—often miserably—to do so.

Wasn't it Ronald Reagan who said, "In the break-up of our marriage, if I have to cite a co-respondent it will be 'Johnny' (CONTINUED ON PAGE 57)

"Magnificent Obsession," with Rock Hudson, may be the hypo Jane needs.


Even Jane's marriage to Freddie Karger went on rocks within a year. ►



Although she won an Academy Award Jane never became big box-office favorite.







**FOR AN INTIMATE  
PORTRAIT OF DANNY  
KAYE, DON'T ASK  
HIM FOR THE FACTS,  
ASK THE WOMEN  
CLOSE TO HIM**

**Equally at ease with a queen  
as with a cook, Danny is  
wholly without temperament.**



by Paul Marsh

# DANNY'S PRIVATE LIFE



He needs an audience; loves to perform.

When Danny's in a teasing mood, 7-year-old Dena can handle him best.



**D**ENA KAYE, aged seven, sat in the audience at the Curran Theatre in San Francisco, awaiting what she knew would be the most exciting experience in her young life. It was her first visit to a theatre, and even more thrilling, it would be the first time she would ever see her famous father, Danny Kaye, give a full-length performance of his comedy routines which have made him the master in his field.

When Danny stepped out on the stage, there was a roar of applause, and because the audience knew that belly-buster would follow rib-tickler, the laughter began even before Danny opened his mouth to utter a syllable or warble a note. As soon as he began his opening number, the laughter grew and delighted shrieks punctuated the air. Danny was on his way, and the audience was loving it—with one notable exception.

She was Danny's daughter, Dena, and a look of utter disbelief swept over her face. This in turn gave way to crying, and as the audience's verbal reaction grew to Danny's antics, her wails of anguish took on more volume. She studied the people around her, puzzled and incredulous, and by the time Danny finished his final number and Dena was taken backstage to see him, she was weeping profusely from the depths of what seemed to be a broken heart.

Danny, upon seeing the apple of his eye in such a piteous state, swept her into his arms and tried to console her as he searched for the cause of her great unhappiness. At first, only sobs were her reply, and then gradually, the true cause came out. "I don't want people laughing at my Daddy," she said, brushing away her tears.

Danny tried to explain that all the people laughed because he was doing funny things on the stage for them, but at this crucial moment, Dena found this difficult to understand. It took her three days to come to the realization that all this was acting (CONTINUED ON PAGE 59)

Danny and his lyricist-wife, Sylvia Fine, occasionally battle and wind up laughing.





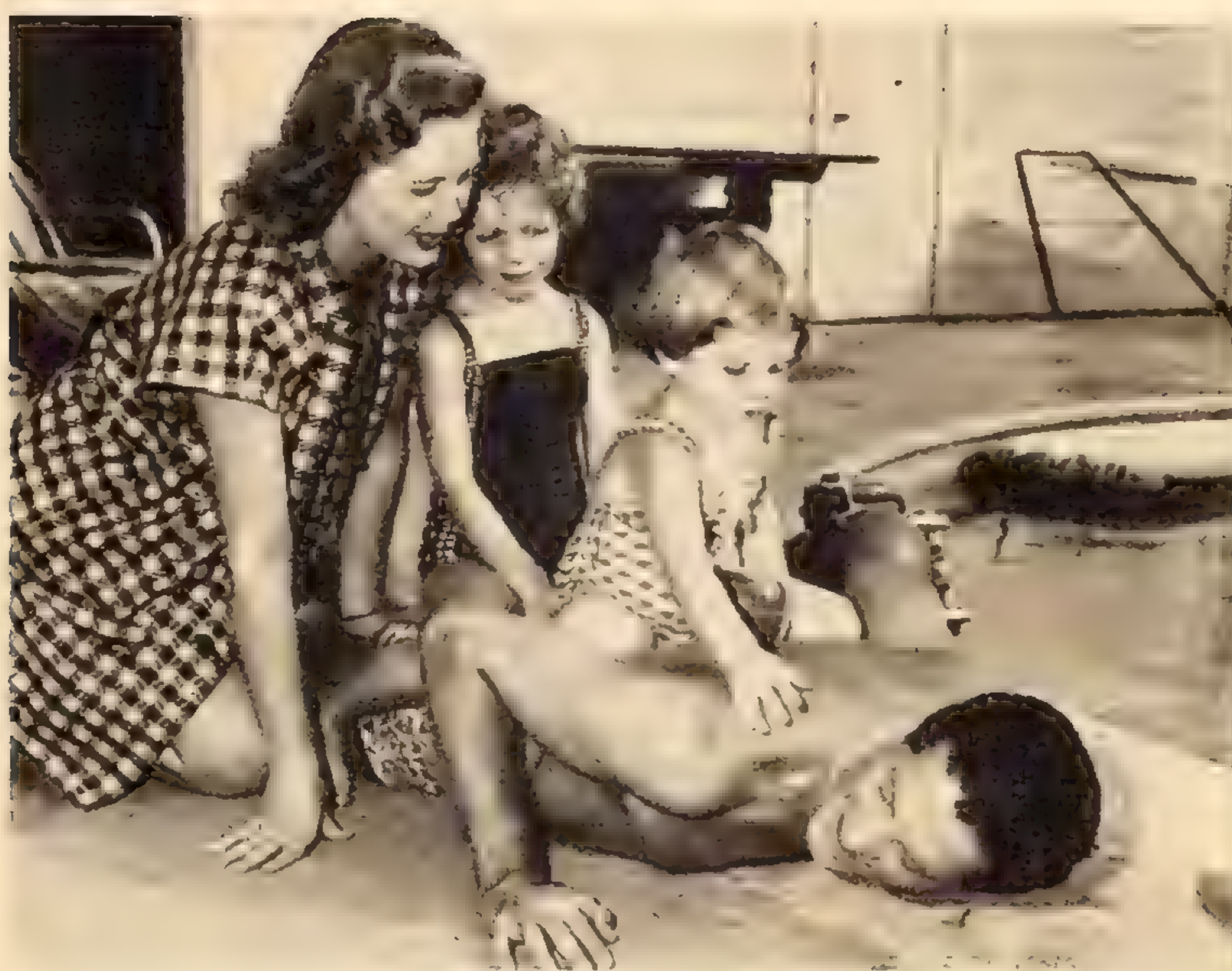
An active interest in  
each other keeps  
Bob and his wife happy.



IF YOU WONDER WHY MEN LEAVE HOME,  
LOOK AT THESE VERY BASIC FACTS

by Robert Cummings

# ARE YOU BORING YOUR HUSBAND?



A woman can lose a man by too much emphasis on children. Mary Cummings reached a balance as wife, mother.



Bob's new Warner picture is "Dial M For Murder" co-starring Grace Kelly.

**S**OME GUYS have all the luck. Like me, for instance. I have Mary. And you can take it from me—I'm never bored with her.

Mary is that rare kind of wife who is always able to keep a husband interested. She has most of the qualities that I think are necessary in any woman if she is to be a good mate.

She has a real brain, for one thing. She has an extremely logical mind—and she's anything but a flighty, jellyfish personality. She has strength, with moral stamina, and she can meet any crisis with calmness and serenity.

I can still remember how she took over when my mother was dying. Mother had been in a coma and didn't recognize anyone. At the time I had to leave on location for a picture and I was wondering if I shouldn't simply cancel the contract, but Mary pointed out that I would do mother no good by remaining at home.

"You can't help mother by staying here," she said, "so the only unselfish thing for you to do is to make the picture and to earn the money to take care of her and of the

family. Why just stay here and worry?"

She assured me she would handle all the details. While I was away, mother died. Mary managed all the necessary arrangements and did so without any hysteria or any frantic wires to me.

Then there was the time Mary was waiting for Patricia to arrive. I wanted to be with her when the baby came but I had already signed to do a New York play and again I was uncertain as to the course I should take. Mary insisted I go ahead and do the show, and she stayed home, had the baby, and then three weeks later arrived in New York with Patricia.

Mary runs our house—even to being my business manager and handling all legal and financial matters. When our house was being built she was actually the contractor. She would go out in the coldest weather, sit by a fire, and check on the building. She made certain that we weren't gypped by unscrupulous men and that there was no waste. As a result, she saved a tremendous amount of money in the construction of the house. (CONTINUED ON PAGE 67)





Audrey has denied that she and co-star Gregory Peck were romancing during filming of "Roman Holiday."

**I**T IS PRACTICALLY standard procedure in Hollywood for a new feminine star to declare that she is completely disinterested in romance, and then in almost the next gasp to announce her engagement. But it was not so with Audrey Hepburn.

Audrey came into the limelight already engaged, and just before she stepped across the magic threshold of fame she first closed the door on romance.

She became engaged to James Hanson, a wealthy young Englishman, some time before the stardust had settled in her short wispy hair, but unlike others before her in a similar situation, she took stock and decided on a saner course. As it turned out, she seems to have come to stardom eligible but unattainable.

Since that time less than a year ago, when she and Hanson called off their engagement after a series of adult talks about their respective futures, Audrey has had only to flick her eyelashes at a man and her name became coupled with his in print. Everyone in Hollywood was waiting for her to fulfill the time-worn formula, but so far she has failed to come up with the post-stardom engagement announcement.

Having been engaged once, it was assumed by those who cover Hollywood that Audrey was an easy prey to romance; but (CONTINUED ON PAGE 62)



Before stardust got in Audrey's hair she was engaged to wealthy James Hanson.



Audrey is one young actress who's completely dedicated to her work.

# AUDREY'S TRUE LOVE

by Mark Flanders



**AUDREY HEPBURN, HERSELF, EXPLAINS WHY ALL THOSE ROMANCE RUMORS ARE UNFOUNDED**



During rehearsal for Ed Sullivan's "Toast Of The Town." Audrey won't marry until she proves herself as an actress.



Audrey, greeting mother, Baroness Von Heemstra, on U.S. arrival, hasn't followed usual pattern of newcomers.



Cole Porter, Audrey and Irving Berlin at a premiere. The rigid schedule she adheres to allows little time for romance.



Sharing popcorn with Phil Silvers at "Ice Follies." The men who've come within her orbit are friends, nothing more.





**THE**



"Debbie Reynolds' wit keeps one on his toes."



"Susan Hayward drives herself, without losing her femininity."



Beneath Audrey Dalton's English reserve is zingy sense of humor.



by Ruth Cummings Rowland

FOR A GUY AS YOUNG AS HE AND  
AS NEW TO THE GAME,  
ROBERT WAGNER SPEAKS WITH  
AMAZING AUTHORITY ON TRAITS OF THE  
FEMALE OF THE SPECIES



"I found Terry Moore to be a very serious girl. I don't think anyone knows how well read she is."

## WOMEN in Bob's life

"GENTLEMEN prefer blondes or brunettes or redheads when they're interesting to be with."

A dashing young man in his suit of shining armor, Robert Wagner looked every bit the swashbuckling figure straight out of a medieval romance. But he was very 20th Century indeed when discussing modern women. For this was lunch hour, and Bob left the Middle Ages behind on the set of "Prince Valiant" as we repaired to the 20th Century-Fox commissary for physical nourishment and mental stimulation.

Bob had laughed at my opening question, "Do gentlemen prefer blondes?" and after giving me his first answer, repeated, "Do gentlemen prefer blondes? Of course they do—when the blondes look like Marilyn Monroe. Who wouldn't!"

"You're just like all men," I answered. "They all prefer blondes when they look like Marilyn. But who does, except Marilyn. I want specific cases—but specific!"

He laughed again. "Well, then, if you're going to be serious about this! I think blondes are beautiful! Now look at Janet over there. Isn't she one of the most beautiful blondes you ever saw?"

Of course Janet Leigh, Bob's co-star who was seated across the room, looked like a dream in the gorgeous pale blue brocade gown which swept the floor, wearing on her shoulder-length golden hair an exquisite head piece of pearls fashioned like a crown—one of those costumes which embody all the splendor of the Middle Ages. No one could have made a more decorative Princess than did Janet. But then again, it's great if you're a blonde who looks like Janet! The question was still

unanswered, and when I went on to protest, Bob became more serious, returning to his original idea that coloring matters little if a girl is a good companion.

"Every guy has a different idea as to what he considers beauty in a girl. I have my ideas, too. Of course the first thing that intrigues any guy about a girl is a pretty face and figure! But if she turns out *not* to be an interesting personality when you get to know her, then you soon forget about how pretty she is!"

"But what do you call 'interesting?' A girl who keeps quiet and lets you gentlemen talk? Or a girl who talks and tries to impress you with how much she knows?"

"I admire a girl who talks . . . if she has something to say! That's great with me! But the girl who talks about the new hat she's bought when playing a game of tennis doesn't win friends. If she wants to talk about hats, there's a time for that with her girl friends. Girls should be serious about entering into a game of sports. Nothing can be more frustrating than to be with a girl who talks about everything except the game she's playing. No man likes that! And men don't admire girls who make mean cracks about other girls and then 'darling' them all over when they happen to meet them. Girls who talk about themselves incessantly are apt to get pretty boring. Sure, I like girls who talk a lot . . . if they've got something interesting to talk about. I admire both men and women who are straightforward, unpretentious and honest. I hate phoniness of any kind. I can't cope with subterfuge at all . . ."

"Subterfuge is an art in which women excel," I said. "Look at Eve, and all the trouble (CONTINUED ON PAGE 65)



DAWN ADDAMS' RESERVATIONS ARE ASTONISHING!

# "I THINK I'LL MARRY, BUT—"

by May Mann



**D**AWN ADDAMS is a provocative, exciting girl with a certain amount of feminine restraint—that brings her suitors young and old. On both sides of the world news columns report her romances one by one and today it is the conclusion that while Dawn tarries, she never marries.

At twenty-three, Dawn concentrates sharply on the business at hand—whether it be a new picture or a new man. But always before the strains of Lohengrin she quietly slips away—and you read of her in another country making a new picture or with a new conquest. Her attitude towards her acting is disciplined and intelligent. But as a femme fatale whose personal life reads like a heroine in some novel, something always hap-

pens to her romances before they reach the altar stage.

"Every girl should be married—once," Dawn replied with a light little laugh. "It is just different, I guess, with me. Between the men in my life and me—it's always the unspoken, the inference, never the direct thing. If it had been *the* question—I don't know what would have happened."

Then, with that innate candor that bewilders most people who meet her for the first time—not to mention what such behavior must do to a mere male—she said, "If you want me to be very serious, I will be."

"I can't think what it would be like to get married and sit back and not have some aim of my own. If you marry at the stage where work has not yet become a





With Paul Gregory. Dawn believes she couldn't combine work and marriage.

As co-stars Dawn and Tab Hunter shared something which no one can evaluate.



Her romance with Farley Granger ended when they decided to be just friends.



part of you or where you are still trying and not quite stabilized in it—then you have no security within yourself. And until you have you can't feel secure in your relationships with people either. You can have friends, but to put some poor guy into the middle of your formative career—to pull him around by the apron strings—is unthinkable. I like and respect men too much to do that to any one of them.

"We all have small tragedies connected with our work. How you handle them often depends upon the amount of experience you've had. When you're just starting out on a career you are not sure of yourself and get discouraged easily. Such a state of mind doesn't lend itself to a happy marriage.

(CONTINUED ON PAGE 66)



by William Lynch Vallee

# MAN OF NOTE

**N**BC network's television quiz show, "Name That Tune," had as a guest Roy Campanella, the Brooklyn Dodgers' ace catcher.

The first pitch to him was a curve in the shape of the melody and all Roy had to do was name it—a snap for anyone old enough to hum.

"Roy recognized the tune," said Red Benson, the show's emcee, "and you could see that he was straining to say its name. Then I realized that he had a mental block—it was the word Yankee! Being a loyal Dodger, Roy simply couldn't say 'Yankee Doodle Dandy!'"

Contretemps such as this are a weekly event with quizmaster Benson, who takes them in his (*fast*) stride. Fast is the word for his show. "I wish I had time to laugh at that!" he said when a guest pulled a whopper on a recent show—and kept the show moving on its merry way with no time out, in sharp contrast to a certain panel show, whose panelists spend more time congratulating each other than they do on the contestants.

Merely one reason why Red Benson is interesting. Another would be the fact that he's one of the new crop of performers. The new crop first harvested by radio, with newer strains developed by TV. Red and the others like him are miles away from the side-show-barkers-turned-emcees of vaudeville days.

Mister Benson, for example, was a psychology major at Ohio State University. He's intelligent, literate, has varied interests, can even enter and leave a drawing room as smoothly as Basil Rathbone can.

On the other hand, Mister B. isn't one of these college campus heroes who thinks he knows more about show biz than the Shuberts. Red, as you'll hear, has labored long and hard in radio, the theatre, and TV—not to mention sojourns in a dozen assorted fields—with practically the sole exception of undertaking.

"As the best people know," said Red (*born Norman, if you'll pardon the expression*), "on our show, the contestants win by identifying the tunes which Harry Salter plays, Vicki Mills and I sing. The song titles are disguised in Chinese, Icelandic, and worse. Naturally, on an ad-lib show, accidents happen.

"Such as the time a contestant, puzzling over an apache-dance song, was told it (CONTINUED ON PAGE 72)

Red, clowning with vocalist Vicki Mills, says, "An emcee should be able to do anything anyone else can do." ▶



Margaret Truman appearing on TV's "Name That Tune." Red proudly boasts he never had a contestant freeze up.





**"AS AN EMCEE," SAYS RED BENSON, "THERE'S NO SUBSTITUTE FOR HONESTY, SINCERITY AND GOOD FUN." IT'S THE HAPPY BLENDING OF THESE THAT MAKES THE "NAME THAT TUNE" QUIZMASTER TOPS**



Father of two, Red likes to work with kids. "They make the best contestants."

One of the first to  
capitalize on his horn-rimmed  
glasses, Red is 35,  
amiable, tells wonderfully-  
funny stories  
and can make a party go.







Audrey Hepburn and Mel Ferrer seem to be taking the script of their N. Y. play, "Ondine," seriously, with off-stage romancing.

## Danton Walker's



## HOLLYWOOD ON

**N**O ONE in Hollywood will be surprised if June Haver and Fred MacMurray are Mr. and Mrs. before the end of Summer—they'll only be surprised if they aren't. In New York, a famous topflight society hostess is telling her friends *she* will be the next Mrs. MacMurray and no one else. This could well be the reason why Fred cancelled plans for a Gotham whirl with Cary Grant at the very last minute . . .

*The Audrey Hepburn-Mel Ferrer romance, reputed to be strictly publicity fodder for their joint appearance in the Broadway stage play, "Ondine"—is anything but. With his Mexican divorce decree (from his ex-wife Fran Pilchard) in his pocket, he's been proposing to the lovely Audrey once-a-week . . .*

**The Corinne Calvet-John Bromfield announcement they'd divorce brought a flock of film offers to Bromfield,**



**The Queen Mary steamed in carrying Victor Mature en route to Hollywood after working in MGM's "Betrayed" in Europe.**



but none to Corinne whose career is at a standstill since her studio dropped her. She stands to lose more than just a husband—no picture bids and her fan-following has hit a new low. Stacks of mail, however, have MGM producers reconsidering the Bromfield talents—he rated big with the fans after the release of “Easy To Love.” Two night-clubs, three TV shows and a straight play are awaiting Corinne in New York, but it’s Hollywood she really wants . . .

**L**ANA TURNER is still smarting at the unflattering comments she drew in Gotham because of her dark hair and added weight. The results are to the good however. She’ll revert back to being a blonde and shed fifteen pounds. Manhattan scribes were merely being honest. They like Lana!

*Rita Hayworth-Dick Haymes fans travelled all the way up to Greenwich, Connecticut, to remove the payment notices posted on the door of the Hayworth-Haymes home by the local sheriff. They weren’t trying to help Rita and Dick out, they were strictly bent on amassing “collector’s items” . . .*

Eddie Cantor, who couldn’t get to New York for the premiere of the film based on his life, arrived a week later and headlined a special charity show at Alan Gale’s Celebrity Club. He didn’t sing any of the famous Cantor songs. Instead, he did a comedy version of “Yes, My Darling Daughter” that drew raves and yocks from the star-studded audience including the George Montgom-

erys (*Dinah Shore—who first introduced the song on an Eddie Cantor radio show years ago*). Eddie said he’d make another movie this year, possibly a remake of “Make Way For Tomorrow.” “Banjo Eyes” wants to go dramatic before he’s “much older” . . .

**I**NGRID BERGMAN, coming out of hibernation, ordered a complete new wardrobe from Don Loper, who has expanded his dress designing activities to Europe. Loper’s Beverly Hills workrooms are burning the midnight oil to complete the initial order by April 15 (*at which time it is expected Mrs. Roberto Rossellini will personally supervise last-minute alterations after a stopover in New York*)—first indication Bergman will visit Hollywood and her daughter Pia . . .

*David Wayne’s personal success in the New York stage play, “The Teahouse Of The August Moon” (for which we predict David will win every drama prize in 1954 as the year’s best actor) has his former Hollywood studio begging him to return—at three times his former salary. David will, of course, but not until late in 1955 . . .*

Burt Lancaster, in Hollywood, wasn’t so sure he’d sign to co-star with fiery Italian screen star, Anna Magnani, in the film version of Tennessee Williams’ “The Rose Tattoo.” In Manhattan, author Williams said Burt would . . .

**T**HE Duchess of Windsor set a new style in Paris with Oriental ensembles, brought them to New York with her. Now the fad is catching on (CONTINUED ON PAGE 69)

# BROADWAY



No talk of Aly Khan when Gene Tierney flew in with her mother and daughter.



Also homeward bound from England are Jeanne Crain and hubby Paul Brinkman.



Leslie Caron, appearing in “Ballets de Paris,” has N. Y. balletomanes raving.





Ed Gardner, ogling Martha Hyers and Pattee Chapman, changes fedoras for color TV. His famous hats cost \$75.

# MAGGI'S



Aldo Ray fractured the glamorous panel of "Leave It To The Girls," of which Maggi is a member, when he guested there.

**"STRIKE IT RICH"** remains one of the few TV shows whose audiences respond generously to contestants on the program—letters, gifts of money and offers for jobs always pour in after each telecast. There have been so many employment offers made to some of the unlucky guests on the show, that Warren Hull is as busy after each broadcast accepting offers as he is while handling his master of ceremonies chores before the cameras . . .

*Ann Sheridan undertook the starring role in "The Wedding Of Kitty O'Dare" for Ford Theatre against her medicos' wishes—they felt it would be too taxing for her after her serious illness. Annie proved them wrong, herself right. Getting back into action was the best possible*

# PRIVATE

*medicine for her. She hasn't had a sick day since she once again donned the video greasepaint . . .*

That Black Diamond mink coat Ann Sothern used as a prop on "Private Secretary"—wherein she dragged it on the floor, went to sleep in it, washed dishes and did her office typing while wearing it—was out of her personal wardrobe. The precious pelts, valued at \$8,000, really took a beating on that telecast and her insurance company agent, visiting her on the set, almost had a seizure during Ann's mink-mauling routines. He needn't have worried, however. Why should he? A mink coat costing \$8,000 should be able to stand up under any treatment, and this one did . . .

**T**HERE'S no truth to the rumor that Milton Berle's bride, Ruth Cosgrove, will replace Ruth Gilbert as Max on next season's Berle show. The Cosgrove Ruthie has no aspirations for a professional career . . .

Marlene Dietrich and Brian Aherne may be among those present in Jean Hersholt's TV version of his 16-year-old radio show, "Dr. Christian." The glamorous Marlene would portray a rival medico—a lady doctor, with Aherne cast as an associate . . .

Arthur Godfrey's hospital bills to date, including his expenses while recuperating from that hip surgery, have passed the \$18,000 mark . . .

**V**AN HEFLIN is giving TV producers a hard time by turning down every bid offered him. Van could retire for the rest of his life on the income he's already declined. The more than forty (CONTINUED ON PAGE 70)





Donald O'Connor's comedy show is one of the biggest clicks of the year, nosing out some veteran showmen in popularity.



Yul Brynner, David Wayne and Ed Sullivan took part in the 19-hour benefit telethon for Cerebral Palsy seen on ABC-TV.

# WIRE

By  
**MAGGI  
McNELLIS**



**LISTENING IN ON LATEST NEWS  
AND GOSSIP OF WHAT'S  
GOING ON BEHIND TV SCENES**



Among stage, screen, TV and radio celebs who gave their all on longest charity telethon were John Daly and Herb Shriner.



Jack Benny is very happy about daughter Joan's forthcoming marriage to Seth Baker, a 26-year-old New York stockbroker.



Betty Johnson's laughter can only mean that Sam Levenson is just as funny telling yarns backstage as before the camera.



Rita Gam, back from Moroccan location of MGM's "Saadia," at the Pen & Pencil with her TV director-husband, Sidney Lumet.







# SPRING BLOUSES

SCREENLAND VARIETY VALUES

BY MARCIA MOORE

With woolen wardrobes back in mothballs, thoughts are turned to lighter wear. Nothing says Spring like colorful, casual, comfortable blouses. Our vivacious model is Diana Herbert, who, besides TV work, appears in the Broadway show, "Wonderful Town."

1 A floral print blouse in crisp cotton. This in a wide assortment of colors on a white background, a match for any mate! Designer's choice of gold buttons and wing collar. Only \$1.98. McCrory's.

2 Diana wears this nylon blouse from W. T. Grant. A sheer bodice with delicate embroidery and stitched pleating. Three-quarter length sleeves. Delicate ruffle on neckline and front. 32-38. \$2.98.

3 Choose from a fun-loving collection of stripes. Sizes 32 to 38. For only \$1.00. McLellan Stores. The classic shirt goes well with a skirt, suit, shorts or slacks. And it can be washed and ironed in a jiffy.

4 A sleeveless dotted swiss blouse with more feminine appeal than an expensive bottle of perfume! In an assortment of soft checks with a sparkle of rhinestone buttons. \$1.98, S. H. Kress. In 32-38.

5 All gleam and glimmer—pearls and rhinestones dot Peter Pan collar. Spun rayon "Washbasket" fabric in white, pink and blue. This comes in sizes 32-38. The price is right, \$1.98. Sold at W. T. Grant.





# CASUAL COVERUPS

SCREENLAND VARIETY VALUES BY MARCIA MOORE

Crisp cotton cover-ups for morning or evening wear keep you looking your prettiest for work, rest or playtime.

1 Crinkle crepe duster modeled by Monica Lewis. \$2.98 in red, gold, aqua; pique trim. 12-20. GREEN'S.

2 Embossed cotton duster from McCrory Stores, for \$3.98. Colors: pink, blue, green, orchid. Sizes 10-18.

3 Check or paisley print one-piece "coveralls," \$2.98. Sizes 10-18, in red, black, green. GRANT'S.





# RECORD ROUNDUP

by **JANE PICKENS**

*The "Jane Pickens Show" is heard coast-to-coast six times a week on the NBC radio network Monday thru Friday 2:45—2:55 P.M. EST and Thursday 10:35—11 P.M. EST. Also on ABC-TV network 9:15—9:30 P.M. EST Sundays*



## Tops In Movie Music

**H**OWARD KEEL and Ann Blyth's Album, "Rose Marie," from the film of the same name for MGM . . . Victor Young's "Love Theme From The Glenn Miller Story" from film of the same name for Decca . . . "Scat Man" Crothers' "Walkin' My Baby Back Home" and "Honey-suckle Rose" from "Walkin' My Baby Back Home" for Decca . . . Gene Kelly's "Ida Sweet As Apple Cider" from "The Eddie Cantor Story" and "The Daughter Of Rosie O'Grady" for Victor . . . Doris Day's "Lost In Loveliness" from "The Girl In The Pink Tights" and "What

Every Girl Should Know" for Columbia . . . George Tzipine's "Song Of The Land" and "Flight Of The Albatross" from "Song Of The Land" for MGM . . . Rosemary Clooney's "When You Love Someone" from "Here Come The Girls" and "My Baby Rocks Me" for Columbia . . . Victor Young's "Selena's Waltz" from "So Big" and "The Moonlighter Song" from "The Moonlighter" for Decca . . . Tony Bennett's "My Heart Won't Say Goodbye" from "The Girl In The Pink Tights" and "There'll Be No Teardrops Tonight" for Columbia . . .

## Other Toppers

**S**HIRLEY HARMER's "If You Love Me" and "Won'tcha' Love Me" for MGM . . . Lou Monte's "Darktown Strutter's Ball" and "I Know How You Feel" for Victor . . . Julius LaRosa's "The Big Bell And The Little Bell" and "I Couldn't Believe My Eyes" for Cadence . . . Georgia Gibbs' "Somebody Bad Stole De Wedding Bell" and "Baubles, Bangles And Beads" for Mercury . . . Sammy Kaye's "Y" and "Bella Bella Donna Mia" for Columbia . . . Bob Santa Maria's "I Really Don't Want To Know" and "The Big Dream" for Victor . . . Eartha Kitt's album "That Bad Eartha" for Victor . . . Betty Madigan's "Call Me Darling" and "My Heart Is Dancing With You" for MGM . . . Tommy Dorsey's "Granada" and "You're My Everything" for Bell . . . Frank Sinatra's album "Songs For Young Lovers" for Capitol . . . Johnnie Ray's "Why Should I Be Sorry" and "You'd Be Surprised" for Columbia . . . Vic Damone's "The Breeze And I" and "To Love You" for Mercury . . . Phil Harris' "I Know An Old Lady" and "Take Your Girlie To The Movies" for Victor . . .

## Grab Bag

**T**OMMY EDWARDS' "Wall Of Ice" and "There Was A Time" for MGM . . . Louis Armstrong's "The Gypsy" and "I Can't Afford To Miss This Dream" for Decca . . . Tommy Leonetti's "And Still I Love You" and "I'm Available" for Capitol . . . Ken Clarke's album "Keyboard Kings" for MGM . . . Patti Page's "Cross Over The Bridge" and "Johnny Guitar" for Mercury . . . Paul Britten's album "The Wonderful Waltzes Of Richard Rodgers" for MGM . . . Hugh Shannon's album "Hugh Shannon Sings And Plays" for Atlantic . . . Robert Maxwell's "Solfeggio" and "The Doll Dance" for MGM . . . Freddie Martin's "996" and "Time Alone" for Victor . . .

END



Guy Mitchell and fan Elizabeth Taylor listen to one of his recordings.



Johnnie Ray leads the students at The School for the Deaf in New York in a jam session of some of his big Columbia hits. He gives the kids a party each year.





The great love team of the silent era, Greta Garbo and John Gilbert, scorched the screen in MGM's "Flesh And The Devil."



# LOVE STILL LEADS THE WAY



"Love has always been the backbone of motion pictures," said a top studio executive, in thinking back over the past 30 illustrious years of Metro-Goldwyn-Mayer history. And how true! Love is the one common ingredient you will find in almost every picture. With the current celebration of the 30th anniversary of MGM, many moviegoers recall the famous love scene between Greta Garbo and John Gilbert in an early MGM success, "Flesh And The Devil." Current stars in MGM's Jubilee productions are upholding the old traditions of love triumphant, and the kiss is very much what it used to be.

END



1954 kiss between Carlos Thompson and Lana Turner in "Flame And The Flesh."





Maureen Swanson, Bob Taylor in jubilee film, "Knights Of Round Table."



Ann Blyth and Fernando Lamas are two of a love triangle in "Rose Marie."



Judy Garland and Fred Astaire in a love story of 1948, "Easter Parade."



Music is the inspiration for the eternal passion in "Rhapsody," MGM film starring Elizabeth Taylor and Vittorio Gassman.



# FOR A ROSY FUTURE

By Elizabeth Lapham

**T**HE lovely girls you see on these pages may need adding machines to help them estimate the number of their admirers, but the important difference between the way they star for their public and the way most of us star for our own is that they take their obligations seriously while we tend to be either too lazy or too timid to make the most of ourselves. One of the answers to the challenge, of course, is to get busy and take advantage of the new short-cuts to beauty that have been developed just to help you out of such a situation. After all, it's Spring, and no time to be missing any opportunities for romance-sparking.

The most obvious first step to take is to choose new make-up that's right for the new season and the clothes you plan to wear. It's a proven fact, you know, that no costume color need be unbecoming any more. Complementary lipstick and nail polish shades make the difference. This year, when there's a little bit of everything in the fashion picture, you'll undoubtedly want more than one new make-up color to see you through. Fortunately, there's a whole new crop to choose from. Helen Neushaefer, for example, has brought out two perfectly lovely shades in lipsticks and matching nail polish. "Smart Look" is a zestful red—young, and wonderful to wear with navy blue, grey, green, black, and this year's favorite, white. "Neu Glow," the second Neushaefer debu-

tante, is a heady pink—a clear, light accent that has plenty of character for all its true pinkness. However, if you plan to go in for any of the exciting new fashions in tones of orange or lemon, you'll be grateful for Jacqueline Cochran's "Orange Poppy," a vibrant orange-red that's available in cream rouge and dry rouge as well as lipstick. "First Robin," Lenthéric's newest shade, has no rivals for top honors when it comes to a flattering color to wear with either light or deep tones in the pink to coral range. But last year's fabulous success "Red Lilac" continues to be the all-time favorite among lipsticks with real honest-to-goodness lilac in the color blend. Surely, no one could feel defeated by any fashion color with a roster of lipstick shades like that to choose from.

With the selection of your brightest color pick-ups taken care of you'll want a new complexion-flatterer to add tone and glow to your skin. The latest of all is Lanolin Plus Liquid Make-Up—a formula that's designed to give your complexion a beauty treatment as well as beauty. All the beneficial Lanolin Plus esters and cholesterol are right there in the liquid to help keep your skin soft and smooth while it's being enhanced by the make-up. The complexion shades are carefully chosen for five different types of skin. Remember that a make-up of this kind can be just as valuable in toning down unattractive characteristics in a complexion as in adding more



Phyllis Kirk, starring in Warner Brothers' "Crime Wave," feels that a new hair-do gives beauty an important lift.



When you see Grace Kelly in Warners' "Dial M For Murder" you can tell she is meticulous about grooming her hair.



## TAKE A LESSON IN BEAUTY FROM THE YOUNG STARS

ideal qualities. It takes care of many skin problems.

Your next point of attack should be your hair. Try some new hair-dos and step-up your grooming program. You have no idea how much your appearance will improve until you try it. Everything you could possibly need comes right in the Hair Beauty Kit made by "42" Products, Ltd. (and if you run quickly you can take advantage of the special-offer price of \$1.00). To help you with the new hair-dos the kit contains a complete Hair Styling Course, with new designs by famous Hollywood stylists. Then there's a remarkable arrangement called "Sho-Curl Twin-Care Brush"—a grooming implement that has a comb in the center with removable brushes on either side. In addition, the kit holds a supply of "42" Lathering Oil Shampoo and "42" Sho-Curl. The shampoo is made with best-for-your-hair natural oils, and the Sho-Curl is a welcome anti-tangler and hair dressing that contains a bonus of beneficial lanolin. What more could you want, unless it's a cute little pocket accessory that's as new as today's newspaper—a grooming aid called "Wisp Stick." Wisp Stick is tiny—not much larger than a folder of paper matches. Inside the ivory plastic case is a cake of a new formula that you can stroke on your hair anywhere, anytime, to control unruly behavior. It's such a clever answer to the problem of stubborn ends and stray wisps that you may have a (CONTINUED ON PAGE 71)



Pier Angeli uses lipstick shades to complement fashions. MGM's "The Flame And The Flesh" is Pier's latest picture.



A liquid make-up helps give natural-looking beauty like Terry Moore's in 20th Century's "King Of The Khyber Rifles."



Jean Peters likes to match her perfumes to her moods. She's in "3 Coins In The Fountain," a 20th Century-Fox film.





With the fusillade of cruelty charges and counter charges between John Wayne and Chata finally over, Duke is surrounded by autograph-seeking well-wishers.

## GHOSTS OF JOHN WAYNE DIVORCE CASE

[CONTINUED FROM PAGE 25]

When that day came he denied all of Esperanza's charges. In turn, he accused his wife of a love affair with Nicky Hilton, hotel heir and ex-husband of Elizabeth Taylor.

He accused Hilton of being Esperanza's house guest while Wayne was making a picture in Hawaii. He also charged her with excessive drinking and wild outbursts.

In a rebuttal appearance, Esperanza denied each charge.

Nicky Hilton was subpoenaed to explain a week-long stay at the Wayne home during the absence of the actor in Honolulu. And to add to the turbulent drama, the name of actress Betsy Von Furstenberg, said to be the current romantic interest of Franchot Tone, also was projected into the case.

Hilton and Betsy were sweethearts at the time. And Esperanza, it was stated, had been asked by Betsy to house Nicky while he recuperated from injuries received in an automobile accident.

Along with these developments, Gail Russell threatened to sue Esperanza for charging that John Wayne had spent the night with the young actress.

Meanwhile, the movie industry exerted pressure on both sides to end the trial quickly, even though trials involving Hollywood stars seldom hurt their box-office appeal.

With dramatic suddenness the Waynes' divorce trial ended. The case was a standoff, a Mexican standoff, it has been called in Hollywood. It ended in a draw—a divorce decree for both John and Esperanza. She and her attorney were reported "very happy" with the abrupt settlement.

Under its terms John will pay his wife \$500,000—\$50,000 a year for the next 10 years. He will keep their \$140,000 home, one of the chief issues in the pre-trial skirmishes. It is expected, however, he will sell the place soon.

The Waynes came into the divorce arena when they were not able to agree upon a settlement. Seeking separate maintenance, Esperanza asked originally for \$9,000 a month alimony—a sum John called "fantastic."

In no time at all the flashing-eyed señora and her stalwart husband were engaging in a fusillade of charges across the crowded courtroom—charges of drunkenness, violence and misconduct.

Then in a hectic surprise moment of the turbulent scene, Esperanza accused John of having kept romantic trysts with Gail Russell.

While eyebrows were lifted and the courtroom became so hushed that one could hear a name being dropped, Esperanza testified how she almost plugged John with a bullet when he came home late following a studio party he had attended with Gail.

It was the day they finished the picture, "The Angel And The Bad Man," in which John and Gail co-starred, Esperanza said.

"Usually I went to these parties with Mr. Wayne," she told the court. She said she asked her husband if he were taking her this time.

"He said no," she testified. "He said this time he didn't want me to go with him, that the party was just for the picture crew."

Esperanza related that John "never did call, or return," that "we waited dinner for several hours." She said she began to worry that something had happened, an accident, perhaps.

She said she called the restaurant where the party was being held and was told "everyone had left by 6 p.m."

"Hours went by. I became more nervous and worried. Finally, early in the morning I heard a crash like glass being broken. I was afraid someone was breaking into the house.

"I grabbed a gun. I went down the hall."

"I saw somebody lying on the couch. I was just about to shoot him, but my mother grabbed me and said:

"Don't shoot, that's your husband."

She said Wayne was "flopped on the couch" and she asked him if he had broken the window.

"He just mumbled," she testified. "He was very intoxicated."

Esperanza said John told her he had spent the night at Gail Russell's home, that he had left the studio party with Miss Russell, "just the two of them, and went to her home."

Mrs. Wayne said that a few days later a friend informed her that John had given Gail an automobile and that she asked her husband about this.

She testified that Wayne said he had given Miss Russell "the down payment on a car."

"I asked him why he'd give anyone the down payment on a car unless there were some sort of relationship between them. Mr. Wayne told me there was nothing wrong in that—that he wasn't running around with Miss Russell."

Gail, in a statement, gave her version of the studio party.

"John took me home after the party," she said. "He had celebrated too much and apologized to my mother for his condition. He called a taxi. My brother helped him into the taxi and he left about 1 a.m.

"The next morning he sent my mother a box of flowers with a note of apology for the inconvenience he might have caused her.

"I was separated from Guy Madison at the time and was living with my family."

Wayne continued to be bitter at his wife's action in mentioning Gail Russell.

"Why did she have to drag that poor kid's name into this?" he repeated. "I never had anything to do with Miss Russell except to make a couple of movies with her. True, we had a party at the end of the picture. Every studio and company does. Everybody was there from technician to star."

John asserted he came home at 2 a.m. and broke in the front door, "not because I was drunk but because I had no key and my wife refused to open the door.

"I'm no saint," he added, "but this is ridiculous."

As to the down payment on a car for Gail, Duke said, "The poor kid went to work for us on a loanout from Paramount. She was getting practically nothing. She did such a good job in our picture that we tried to get her some of the loanout money but Paramount said no. So Jimmy Grant, who directed the picture, and I chipped in \$500 apiece and gave it to her. Chata knew all about it. Jimmy and I had discussed it half a dozen times."

According to Esperanza, life with John Wayne was six years of smashing fists and crashing missiles, with alcohol the real villain in their marital affairs.

She said he had hit her with everything from the back of his hand to upholstered pillows during their marriage. But, she added, they always kissed and made up.

Esperanza Baur, former Mexico City screen star, was Wayne's second wife. His



first wife, also a Latin-American beauty, was Josephine Saenz, of the Dominican Republic, who divorced him after 11 years of marriage, and was given custody of their four children.

"I tried every way possible to make a go of our marriage," he said about his life with Esperanza.

At present Wayne is seen much in the company of Pilar Pallete, Peruvian actress. It is confidently believed in Hollywood Pilar will be wife No. 3.

The stalwart 6 foot, 4 inch product of Main Street—Wayne was born Marion Morrison in Waterloo, Ia.,—and one-time football star at the University of Southern California where he was known as Duke Morrison, is definitely big time headline material.

He draws headlines because of his persistent appeal for Latin-American women, because he can boast a \$500,000-a-year income, because of such box-office winners as "The Quiet Man," "Hondo," "Flying Leathernecks," "She Wore A Yellow Ribbon" and other pictures.

Down deep, according to his friends, Wayne wishes the headlines were not so big or black. The divorce trial publicity is part of the price he is paying for his popularity.

The headlines are a part of the bitter memories he carries of the courtroom battle in which he and his wife were embroiled so spectacularly.

In that battle Gail Russell made bold headlines, also. They came back to haunt her a month after the trial when she was arrested on a drunk-driving charge.

Ordinarily, such a charge would have attracted little or no attention. Now she made new headlines.

Gail happened to be driving her car in Santa Monica when she came behind a police prowler that stopped at a red light, and honked her horn. "Sounded off on the horn," the officers said. There was an investigation and the officers said the actress was intoxicated.

She was taken to jail, and a few hours later a man appeared with \$250 bail. The man was Guy Madison. His rush to the rescue gave new emphasis to his remarks last February when he and Gail separated after four years of marriage and three of courtship.

"I'm heartsick over our separation," he said then, "but somehow we can't seem to make a go of it. I'm still devoted to Gail. And anything she needs from me she'll always have."

He also said he appreciated the "wonderful years she made possible."

"It was a strong and honest emotional experience. I still believe Gail and I will get back together. I never expect to be emotionally involved with any other woman."

Gail's brush with the law—which is scheduled for a court decision soon, for she pleaded innocent to the drunk-driving charge—occurred just as she had returned from a rest in a Seattle sanitarium. She had gone to the sanitarium to seek peace from the turmoil of mind and spirit occasioned by the mention of her name in the Wayne divorce trial.

Divorce trials can be such ghostly affairs.

## WHERE DO I GO FROM HERE?

[CONTINUED FROM PAGE 31]

Belinda?" It meant that much to Jane.

And wasn't it Jane who retorted, "I'll still make my mark in Hollywood if it kills me!"?

This could very well be the crux of the whole trouble. Perhaps in her determination to make good Jane overlooked the fact that it takes more than being a good actress and hard worker to become a No. 1 box-office favorite. There are those things which the public has come to associate with movie stars—glamour, fire, publicity. These alone have made more stars than even Hollywood cares to admit.

Forty years ago Jane Wyman, then called Sarah Jane Fulks, was born in a cheerless house in St. Joe, Missouri, of parents who were then far from young. She was still a baby when her older brother and sister married, left home, and her father fell pitifully ill.

"Laughter had little place in the Fulks home," recalls an early teacher of Jane Wyman's, "and her mother was so strict that parental fondness seemed missing, too. Jane grew up in drab, severe clothes, wore lank hair instead of softening curls."

It was a house of tears, especially when a favorite brother died and Jane felt she didn't have a real friend in the world. In those formative years, however, she took on a mind of her own, a will to do things that were not always approved by parents and relatives. She prayed to God that she might find her two feet and stand solidly on the uneven ground of her ambitions—to shine in the theatre.

Today Jane possesses the same conviction that somehow, somewhere, she will make good in the field of her endeavor. But the going has been tough, is still tough. Although she thinks in one direction, the turns have been bad ones—a long and exciting life complicated and often interrupted by false decisions in career, failing romances in her private life. All of which have made her unhappy.

In one of the studios where she has worked, the doctor on the lot is also a good psychologist. He once said to Janie, "You know if you had waited to get married until you had reached real maturity, you might have achieved almost everything you desired. Perhaps your husbands were not good for you."

There were many of them, these husbands. There was the first one whom she married almost when she was a child, and whom she would rather not talk about. And way back in 1937 there was Myron Futterman, a prosperous manufacturer of children's clothing. After that Ronald Reagan, and still after that, Fred Karger—a man with music in his heart but very little desire to further the ambitious aims of his actress wife.

That marital venture started in 1953, and collapsed in the same year. In the interim, Jane had been wooed, so the story goes, by many attractive men—Bob Taylor, Billie Seymour, Lew Ayres.

What perturbs Hollywood is that Jane Wyman, with all her fine talents and personal sensibilities, may never achieve a real niche in either her work or her life away from the cameras.

"Brought up with unhappiness," says a former secretary of the star, "she finds it hard to believe that she will ever be really happy—either in her work or in her own home. She faces everything in life with a cautious, almost defeatist attitude—believing that a human being is always on his own and can rarely depend on the help of others."

If that is true, it's not a correct attitude. Jane Wyman is one of the most popular girls in Hollywood, as well as one of the most gifted, and there is practically no one—from top studio executive to the lowliest grip—who wouldn't like to see her shine in everything she attempts.

Leave it to a prop man at Warners' to



Jane Wyman feeds a dainty hors d'oeuvre to Gregg Palmer while Rock Hudson's mouth waters. Jane and Rock are co-starring in U-I's "Magnificent Obsession."



make rather a sage remark, "Jane Wyman has never really grown up. She is a child who, once hurt, believes she can be hurt again and again. Acting is in her blood, and she is ready to spill pints of it to get what she really wants. If she wants to get where she *thinks* she wants to get, she'll have to forget all of the past, and live only for the future."

The trouble with Jane Wyman, though, is that she lives merely for the present,

and in so doing swallows many a bitter pill. She doesn't look ahead far enough to believe that there can be sugar-coated ones, too. In a sombre moment she once said, "Where am I going?"

Her best friends could tell her: Far and UP, if she forgets the misses and remembers the hits. On the other hand, her worst enemies—if she has any—can say, Nowhere—if she doesn't work a little less and live a little more!

END

## A MODEL TO FOLLOW

[CONTINUED FROM PAGE 29]

ever met." And she meant it sincerely.

Since she met the former Yankee Clipper in February, 1952, she had dated no other man. She had had no romantic interest in any other male.

"We're just good friends," she used to parry questioners, smiling her best inscrutable smile all the while,—“just good friends.” And then when asked concerning his interest in her, she struck her interviewer out by replying:

"We haven't got around to baseball yet."

An increasingly astonishing fact about Marilyn is that women like her. They are now ready to admit her unusual physical charms. But more, they are impressed by her integrity, her innate honesty.

Marilyn considers herself lucky. Her unhappy childhood during which she lived in orphanages and 11 different foster homes has apparently left no marks of frustration or cynicism upon her. Before she was born her father was killed in an auto accident. His death was such a shock to her mother that she spent a lifetime in institutions.

Luck played its part when Twentieth Century-Fox put her under contract three-and-a-half years ago and let her be her natural, beautiful, sexy self, thus making possible the Marilyn Monroe legend.

But even had she not become established as the nation's "most sizzling heat wave," she would have been the same honest individual. A model of models, on or off the screen, as it were.

Long before cameras were pointed at Marilyn and Joe together, the glamour queen had demonstrated how vividly a lens can bring out the beauty and shapeliness of a girl.

So vividly, indeed, that when she posed in the nude for an art calendar it took her no time at all to zoom to the top as Hollywood's sexiest number.

She became the hottest thing in the film town since be-sweatered Lana Turner moved over from a soda fountain into the focus of studio magnates.

The reason Marilyn posed in the nude, she explained, was because the wolves were at the door. They were not human wolves either—then. She was having difficulty getting the kind of studio attention that would send her onward and upward along the glory road.

She was four months behind in her rent, and often she didn't have enough money even to eat.

It is not on record there was a general

scramble for dark glasses when the calendar began to decorate restaurants, barber shops, garages.

"I'm not ashamed of it," Marilyn said. "I did nothing wrong."

As a matter of fact, she declared, she has been criticized more for wearing clothes than for taking them off. In those days women were critical.

"But men appreciate what I wear, and I dress to please them," she said. "That long and lean look is not my type. Clothes should follow the body."

With her 37-inch bust, her 23-inch waist and 34-inch hips, her tight frocks, her panther-like walk, her low, throaty manner of talking, she has been tagged "naturally sexy."

Describing Marilyn as extraordinarily gifted with physical magnetism, famed choreographer Valerie Bettis said:

"That kind of girl is born, not made."

And the operators of a Hollywood modiste shop, patronized by the screen's fashion seekers, said:

"Try as you may, you can find no structural defects in Marilyn."

At any event, Marilyn Monroe doesn't have to be the bundle in Joe DiMaggio's arms to get her name in the paper. She's got a sure-fire way. She poses for pictures.

She was working in the film, "Don't Bother To Knock," when she met Joe. She had pictured him as a fellow who would be dressed sportily. But Joe was garbed in the conservative blue he has favored throughout his life, when they were introduced to each other in a Hollywood restaurant.

"I thought he was very nice," she said. He had no line either, as she had expected he, in common with most ball players, would have.

She took him home in her car to his hotel because he asked her to drop him off there. Next night, he asked her to have dinner with him. She agreed. And that became their practice for every night until he returned to New York.

"Naturally, I became interested in baseball," she declared, her eyes reflecting the frankness of her words. "I couldn't very well be around with Joe and not learn something about the game."

Once, when it was suggested to her that the 38-year-old DiMaggio might be too old for her, Marilyn replied as sagely as the Empress Josephine could have done:

"Age doesn't count where love is concerned. I don't care what age a man is if you love him and he loves you."

Meanwhile, Joseph Paul DiMaggio, who



Marilyn and Rory Calhoun in the CinemaScope film, "River Of No Return."

saw service in 1,736 baseball games as a member of the Yankees, has become a successful telecaster since he hung up his uniform and retired as an active player.

Television has proved a nice green pasture for him. Though he is not TV's biggest attraction—as he was baseball's—he has managed to garner almost as big a salary, \$100,000 annually, as he made with the Yankees.

His earnings at baseball compare favorably with a movie star's, for that matter. From 1936 when he came up to the Yankees from the San Francisco Seals until he called it a day at the end of the 1951 season he drew \$750,000 in salary and World Series prize money, and another \$250,000 for subsidiary activities.

He was the highest-priced player in Yankee history.

Shortly after their first meeting he took Marilyn and his son to a Bel Air swimming pool for an afternoon's outing. There was a jolting aftermath.

Joe's ex-wife immediately demanded full custody of their son. There was, according to Dorothy, one too many persons in the scene and she didn't mean Joe or Joe, Jr.

When the swimming-pool episode was backed up with such compelling newspaper comment as: "Joe, Jr. thought pop's actress friend, blonde and bosomy Marilyn Monroe, was a 'real doll.'" one can understand why there were fireworks.

She couldn't do less, Dorothy fumed, than seek full custody of Joe, Jr., after noting that both Joes went swimming with Marilyn. She said she didn't think the boy ought to be hanging around the Bel Air pool listening to the conversation of those who frequent the place, though no information was offered as to what the chatter was about.

"Such things are not conducive to a proper father-and-son relationship," Dorothy said. "Naturally, I want little Joe to see his father, but I think it would be better for all concerned, particularly the boy, if the meetings were at my home."



Under the divorce settlement granted his wife in 1944, DiMaggio has partial custody of the boy.

Terming "utterly ridiculous" his ex-wife's charges, he declared he was wholly unable to get her view of the swimming pool incident.

"I never have and I never will take my son into places that wouldn't be proper for a boy of his age to enter," Joe said, as he explained how the incident came about.

"We had lunch at the Bel Air pool and went swimming. He saw Miss Monroe for about two hours. There were at least a dozen other children swimming there at the time. All persons there were respectable, there was no drinking, and I certainly don't know what's wrong with being at a pool."

Later, Dorothy viewed the affair more calmly. She only wanted to keep the boy out of "glamour spots."

What constitutes a glamour spot, one might ask? Obviously, a place where girls of glamour, with a capital G, can be seen.

The occasion was the first when DiMaggio was asked if he was thinking of marrying Marilyn Monroe.

He was as neatly evasive as if he were ducking a too-close inside pitch.

"She's a wonderful lady and a very good friend," he replied.

As for Marilyn, she thought Joe was as "wonderful" as when she met him in the Hollywood restaurant on that memorable night.

She gave him her exclusive attention, just as before their meeting she was wholly devoted to bandleader Freddie Karger.

When Joe and Marilyn were married they proved that they'd meant every word they had said about each other. And Hollywood proved to be right in calling Marilyn strictly a "one-man" woman. **END**

## DANNY'S PRIVATE LIFE

[CONTINUED FROM PAGE 33]

and that people responded the way they did because her father was such a wonderful comedian. Yet during those three days, Danny was depressed, a rare sight indeed for a man who is usually riding the crest of the wave.

This story, fortunately, had a happy ending, because Dena gradually began to get the feel of what was going on, and by the end of the week, she was something of a little critic all by herself, discussing the various things she had watched her Daddy do on the stage. The proof that she had become fully acclimated to the world of show-business came when she asked Danny, "If I walk out on the stage, Daddy, will people laugh at me?" She did, however, take a bow with her father, and she loved it!

Danny Kaye in person is everything you'd expect him to be, but this is only the beginning of an understanding of what makes him tick. Watch him work on the set, he exudes a tremendous personality, and you see a real dynamo in action. In "Knock On Wood," one of his newest cinema epics, he's quite a contrast to the hero of "Hans Christian Andersen." He plays a ventriloquist unwittingly embroiled with a gang of European spies, and indulges in one of his happy pastimes of wearing weird costumes, wigs and beards to his heart's content.

Trying to pin Danny down for an interview, when he's on the set, is like trying to keep a handful of frolicsome puppies still. It just can't be done. You ask him a question, and he rattles off a fast answer. Just as you're jotting down the last of your notes, you look up, and he's gone. You next see him running over a tune with Mrs. Kaye, who writes all his music under her maiden name of Sylvia Fine. Then he bounces over to the make-up mirror, slaps on a zany wig, dons a long gold-buttoned coat, and steps into the next sequence.

"I chose 'Knock On Wood' because in it

I go back to the kind of parts I played in 'Up In Arms,' 'On The Riviera' and 'The Secret Life Of Walter Mitty.' It's a good follow-up, I think, for 'Andersen.' It's a modern, atomic spy comedy and it's the first picture that was ever written strictly for me. Needless to say, I'm having fun doing it."

Danny's not alone in enjoying doing his zany brand of comedy. On the day when he was filming scenes in which he reveals the identity of the spy-ring leader, he rattled off long sentences studded with such tongue-catching names as Gromek, Brutchek, Shaslik, Papinek and Brodrik without a hitch, and completed his sequence in one take. Members of the crew broke out in applause, which is really quite a compliment when you consider

that they have seen celluloid greats perform for decades.

Since Danny is one of those people who won't talk too much about himself, other than accounting straight and terse pieces of news about his work or the plans that lie ahead, we cornered the person nearest to him and put the more personal questions about his private life to her. Naturally she is Mrs. Danny Kaye, a vital yet winsome and most attractive lady. You like her at first glance.

"Danny," she began, "is like Mercury because his moods change so rapidly. He's either ecstatically happy, or in the depths, but never in between. He's creative and brilliant, with a natural technique as a singer, dancer and comedian.

"He's a great tease. Just let him know that you want very much for him to do something, and he'll go out of his way to dawdle, procrastinate, and to find a hundred other things that he insists he must do at that particular moment. Then switch your tactics, pretend you don't care if he does or doesn't do what you ask, and you achieve your desired results in record time. Dena can handle him best in this department because she teases right back.

"Planning menus for him is a really simple procedure until he gets on his food binges. As a rule, he prefers fowl as his entree, or he doesn't seem to be interested in food at all, and then suddenly he develops a great passion for Chinese, French or Italian dishes. Then our own cook must go international, or we visit all the foreign restaurants in this area until the passion wears off.

"I think Danny's greatest component is his charm. He has more than his share of it. Far from possessing even the smallest tinge of temperament, he's dependable, punctual and patient. He goes out of his way in an effort to please people, and a responsive audience will keep him going on until his clothes are wringing wet.

"Because he's not temperamental himself, he bristles against it in anyone else.



In "Knock On Wood," a modern, atomic spy comedy written especially for Danny Kaye, his co-star is lovely Mai Zetterling, making her American screen debut.



He can't abide pretentiousness, and he loathes 'armchair generals' who go off on a lengthy dissertation when they don't know what they're talking about. And, because he's as honest about all things as he is, he's equally at ease with a king and queen as he is with a cook.

"He is absolutely great in a crisis. When a friend is in trouble, he is the calmest, sanest, most sympathetic person you'd ever meet. He seems to know exactly what to do, and goes at it with a certainty that is most assuring. There is one exception however—Dena. When she is ill or unhappy, he goes to pieces, and he's completely miserable and upset until she's all right again."

In passing, Mrs. Kaye brought out a point about Danny that seemed of considerable interest. She referred to him as a "bad rehearser" who cannot audition and because of this was almost thrown out of "Lady In The Dark," the New York musical in which he first achieved big time notice. He needs an audience, and when he and Sylvia run through her musical numbers for his movies, he doesn't warm up until she starts laughing. Then he really goes at it. If there's no reaction from her, he just "walks through" the number.

Danny, who has made 12 pictures in the 15 years in which he's been in motion pictures—or less than one a year—is changing that status temporarily by doing three movies in one year. After "Knock On Wood" and "White Christmas" with Bing Crosby, he's scheduled for "Huckleberry Finn," with Gene Kelly at MGM, and then returns to Paramount for his second film for Dena Productions, a company in which he is connected with veterans Norman Panama and Mel Frank. The firm, you'll note, is named after his daughter.

It's doubtful that he'll travel abroad as much as he has in the past. He'll play the London Palladium, of course, since it's one theatre that's really dear to his heart, but now that the American public has proved that it will support his live shows, he'll stick closer to these shores. And although this year is the exception, from now on he plans to adhere to his policy of doing one movie a year, since he feels that you can do harm to a career by appearing too often in screen vehicles.

Ask Danny what his personal plans are, and he gives you a searching look simply

because he hasn't any at the moment. Having traveled as much as he has in the past, he's content to make his Hollywood home his headquarters for the time being, and to devote his free time to golf at the nearby Hillcrest Country Club. He's a whiz at the tee, and plays in the 70's. Yet tomorrow he's just as apt to announce to Mrs. Kaye and Dena that it would be nice to go to Lake Louise or Honolulu, and they will all pack up and be on their way. "It's more fun that way," he says, "and your plans don't get upset so easily."

At home, Danny loves to entertain, and puts on whole shows for his servants. At parties, he is invariably called upon to perform, and Sylvia says that much of his best material has been inspired by things he has done spontaneously in somebody's living room. He is unfailingly obliging about this, as he is about camp tours, and his record of benefit appearances for worthy causes is indeed impressive.

He and his wife have been news for gossip-minded columnists for years. Danny used to deny angrily every rumor of impending separation and once feuded with several top columnists because of their prediction of a Kaye marital collapse. Now, after 12 years of such prophecies which never have come true, Danny takes such talk in his stride.

He admits he and Sylvia give columnists cause for talk, since they seemingly fight like tigers. However, what the writers don't know is that their arguments are more like battles of wit, and that both wind up laughing hysterically when one or the other puts over a telling point. Sylvia usually wins all the battles, and Danny laughs as he describes them as "tension relievers."

By the same token, his greatest booster and severest critic is Sylvia. "I'm like every wife with a husband," she reports. "Dealing with Danny, I need the tact and diplomacy of the State Department. I used to be much more direct until I discovered that with Danny it's imperative to pick the right time and place."

"I'm a combination now of wife and business partner, so naturally under such an arrangement I have to soft-pedal wifely prerogatives. Danny listens to everything I have to say, but doesn't necessarily do it, since I'm not always right. Show business is a matter of opinion, and you cross your fingers and trust to luck!" **END**

## DOROTHY KILGALLEN'S EXCLUSIVE MOVIE GOSSIP

[CONTINUED FROM PAGE 22]

was an emergency business trip. Janie found out and filed for her divorce ten days later . . .

Hugh O'Brian and Buddy Hackett are the new white hopes of U-I—they'll replace Abbott and Costello on that studio's list of forthcoming comedies . . .

Parent-Teacher and religious organizations are beginning to file complaints to TV producers about the scheduled ap-

pearances of Johnnie Ray. A raft of video cancellations was the first step in the campaign to halt the swoon singer's career. It all began when one of Johnnie's old flames sent out Christmas cards with Johnnie's picture on them (but not the pose he mails to his fans). The anti-Ray mob also spread the word around about the member of the cast of the Broadway musical, "Almanac," to whom Johnnie allegedly sent a box of roses on opening

night. It's *The Big Talk*, coast-to-coast . . .

Hollywood sorely missed the usual lavish parties tossed by Sonja Henie when she returned to town after her Reno divorce stopover. She was so busy with new production plans for her ice shows that she didn't have time to be social or undertake the hostess "bit." When business is involved, Sonja couldn't care less about the cocktail-canape crowd so it shouldn't have surprised anyone to begin with. The famous Henie jewel collection, incidentally, may be auctioned off late this Summer. She doesn't need the money—just wants a change of bangles, baubles and beads. Paulette Goddard will undoubtedly be first in line at such an "ice sale." . . .

Eddie Fisher dated Terry Moore for publicity purposes, but his real heartbeat is model Jerilyn Johnson. Eddie's agents and managers allow him to date Jerilyn once-a-week only—and then only with the promise they'll duck photogs and newshounds. A fine romance, this is!

The doggie industry is figuring on another bonanza within the next two years—this time in sales of Skye terriers. They're starting to replace French poodles as the "vogue" pooch. Lili St. Cyr and Ann Blyth already have ordered theirs . . .

Pals say the long-time feud between Dean Martin and Lou Costello is all over at last, but Jerry Lewis and Bud Abbott have yet to settle their differences of opinion . . .

Pat Crowley, who stole the honors in "Forever Female," made a tremendous impression on diners at the Pen & Pencil in New York—by being so unHollywoodish. She struck everyone as the shyest, quietest and most normal representative of the acting profession to appear on the scene in simply ages, and it was a charming sight to see . . .

Ursula Thiess's two children by a former marriage are the reason she and Bob Taylor failed to make the altar march early this year—Bob isn't too enthusiastic about the patter of little feet, never has been . . .

Those rift rumors concerning Doris Day and Marty Melcher are blamed chiefly on Marty—intimates claim he "talks too much," which makes his actress-wife nervous. Their spats, overheard by neighbors and reported around Hollywood, only strengthen the stories they'll separate . . .

Jerry Lewis, at first amused by Audrey Hepburn's imitation of him at parties, is letting it be known the novelty is beginning to wear thin . . .

The Tyrone Powers and the Michael Rennies are so inseparable, Hollywood hostesses have to allow for four places instead of two whenever they invite one or the other couple to dine. And the unpredictable quartet are just as liable not to show up at the last minute as they are to



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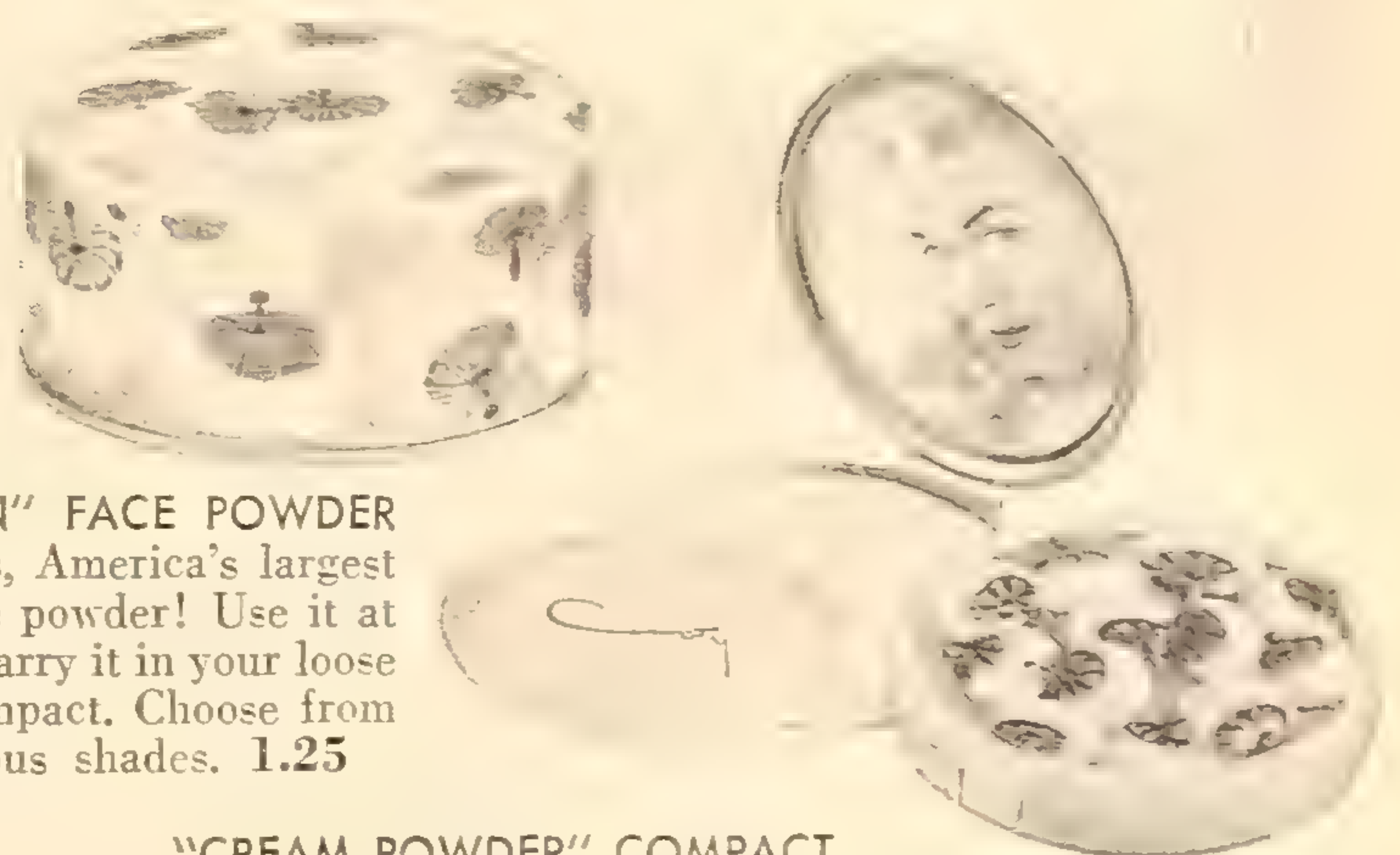


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arrive in sports attire when the invitations stress "black tie" . . .

Whether there's a divorce pending or not—Greg Peck isn't forgetting his estranged wife, Greta, while he's filming "The Purple Plain" in Ceylon. He sent her a set of sapphires (*set in a gold filagree necklace*) that weigh more than four hundred karats . . .

Director-Producer Rouben Mamoulian is hot after Greta Garbo for the screen version of the best-seller book, "Lélia," while Merle Oberon would part with her eyeteeth for a crack at the same role based on the life and loves of George Sand. It was Merle, you'll remember, who portrayed the lady-who-loved-Chopin-while-wearing-men's-attire in the film, "A Song To Remember" . . .

Fernando Lamas is one of the few Hollywood males who advocates the use of lipstick. He wouldn't be caught dead before the cameras without it—makes his flashing smile all the more pearly. However, what it does to him in 3-D color films is still another matter . . .

Tab Hunter is miffed at his agent and the movie moguls who insist he remain a blonde. Tab thinks his fans will accept him more as an actor with brown tresses instead of the studio-tinted blonde locks he's required to feature . . .

Bob Wagner's memo pad-address book, complete with "things to do today" pages, would startle his fans—daring is hardly the word for it . . .

Lex Barker thought "Tarzan's African Legend" would be his last jungle epic, but the offers for modern dress screen roles are not forthcoming so he's contracted with Sol Lesser to do more. Lana insists he work . . .

Mamie Van Doren and Tommy Morton



Paul Douglas and Jan Sterling at the Stork Club while on Gotham vacation.

are cooing in the more public Hollywood spots, but it's still Jack Dempsey she really prefers. The Dempsey-Van Doren romance goes back to 1950 when she was a hoofer in a Broadway nightclub show that starred Jackie Gleason. In those days she was known as Joan Olander . . .

If and when Patrice Wymore Flynn files for a divorce from the dashing Errol, her terms will be (1) complete custody of their child, (2) tax-free alimony of \$25,000 annually and (3) fifty percent of their joint community property holdings in Jamaica, B.W.I. No "names" will be named by Patrice in exchange for these stipulations . . .

Humphrey Bogart has made West Coast editors so mad they've got "definitely not wanted" notices about him tacked up in some of the city rooms . . .

END

## AUDREY'S TRUE LOVE

[CONTINUED FROM PAGE 36]

that was before they had come to know her better. Moreover, the Hollywood scribes had not taken the trouble to evaluate the real facts of her engagement to Hanson.

The well-endowed Englishman had courted her for two years before Audrey consented to the engagement, but even this solid prelude to a possible marriage did not prevent Audrey from taking stock when a less mature girl her age might have lost her head in the first dizzy onrush of success.

It is true that "Roman Holiday" had not been released, but she had been highly acclaimed for her role in "Gigi" on Broadway, and in talks with William Wyler, who had directed her in the picture, she had certainly been led to believe that "Roman Holiday" had turned out to be something special for her. In fact, Para-

mount had already arranged for her to come to Hollywood on another assignment.

"It was just too much to expect of a man who loved me to ask him to share me with my career," Audrey told me on the set of "Sabrina Fair" at Paramount Studios when I quizzed her on her romance with Hanson. "He and I had long talked about what had happened to me since we became engaged and I decided it wasn't fair to marry him and then have to leave him from time to time on account of my work.

"I feel a girl must be completely sensible about a step as serious as marriage because to me it is a *very* serious step. It would also be unfair to have children as long as I have not carried out my hopes for a career to a successful completion."

She and Hanson remain very dear

friends, and it is by no means out of the question that they will eventually wed, because it is apparent that when a man is charmed by Audrey he stays charmed.

This has certainly been true during her stay in Hollywood while making "Sabrina Fair." The girl conveys to anyone she meets that same regal charm that was so evident in her "Roman Holiday" characterization. This charm is doubly effective because it is so effortless. Audrey isn't trying to sell herself. She is just being Audrey.

But with a charmer like this, everyone who came to know her insisted that there just had to be a favorite man somewhere in the background. However, no one could discover him. Audrey stuck to her job with Spartan self-discipline and refused to be seen around the night spots of the film colony.

At a time when her name was on everyone's lips because of her "Roman Holiday" hit, it was only natural that talk would arise about her and Gregory Peck—he who had worked with her for months on the picture in Rome. How could he have escaped being impressed by such a refreshing personality, the gossips asked.

It had been generally accepted in Hollywood that Greg and his wife, Greta, had hit a real snag in their marriage. The assumption had been based largely on the fact that Greg had been in Europe for well over a year and that he had taken assignments that would keep him abroad indefinitely.

The full facts of the Peck marriage situation, however, have never been revealed, but as far as Audrey is concerned light was shed on her true relations with Greg soon after she arrived in Hollywood.

It was learned that not only had she made a friendly phone call to Greta Peck to relay Greg's greetings, but that she had fulfilled a similar request from him by phoning members of his family in San Francisco for the same friendly purpose.

Much had been made for a brief time over Bing Crosby's attentions to Audrey. After all, what could have been more natural than her succumbing to the well-known Crosby charm, especially since he was the most eligible male in Hollywood?

As it turns out, Bing *was* impressed. He had taken Audrey to a dinner party at the home of Billy Wilder, who was directing her in "Sabrina Fair," and for some time after this, the groaner was very attentive to her on the Paramount lot, where he was making "White Christmas" on a sound stage adjoining the one where Audrey was working.

Bing started visiting her on the set, an unheard of thing for him to do.

"But there was no romance between Bing and me," she told this writer. "He is delightful company and I only had one real date with him. I like people who are light-hearted and witty because I had plenty of austerity in my life."

The reason why a romance didn't flourish between Audrey and Bing, is probably because she didn't give it a chance. She is one young actress who is dedicated to her work, and while she is busy on a picture, social life is strictly taboo. She is of such a single purpose that she wouldn't consider having a date at such a time.



Michael Butler's arrival in town caused another flurry of romance rumors to fly around Audrey's queenly head. But after he was here for a week and she hadn't once shown up in public with him, everyone had to conclude that Audrey was determined to stick to her routine of work. She had met Butler in Chicago while touring in "Gigi" and he couldn't have been more attentive.

Butler visited her on the set of the picture while he was in Hollywood, and Audrey was very gracious to him, but in her boundless tact she was able to make him understand that she could not entertain him socially. They are friends still, as are all the other men who have come within her orbit.

Audrey's director, Billy Wilder, even arranged for Groucho Marx to escort her to dinner at his home one night during a lull in the shooting schedule. She showed the same delight in Groucho's company as she had registered for other interesting male companions, but on this occasion no romance rumors resulted.

Whether Audrey succeeded in giving Hollywood a true picture of her personality is still questionable. Other than being her natural self, in fact, she doesn't seem to have made much effort in that direction. The people who worked with her on "Sabrina Fair" have only one answer for this—integrity! They used the word often in talking about the elfin young star.

It is plain that those who profess not to understand her have not taken the trouble to look at her past. The expectation that she was bound to follow the usual pattern of romances set by other young feminine newcomers to pictures is precluded by the very nature of her childhood.

It would not be far-fetched to say that Audrey was born to maturity. She was a child of the second marriage of her aristocratic mother, Baroness Ella Von Heemstra, and the world in which she arrived in 1929 in Brussels, was a threatening one.

Later, when she was ten, Audrey's mother and father, who was an intense politically-minded business man, were also divorced.

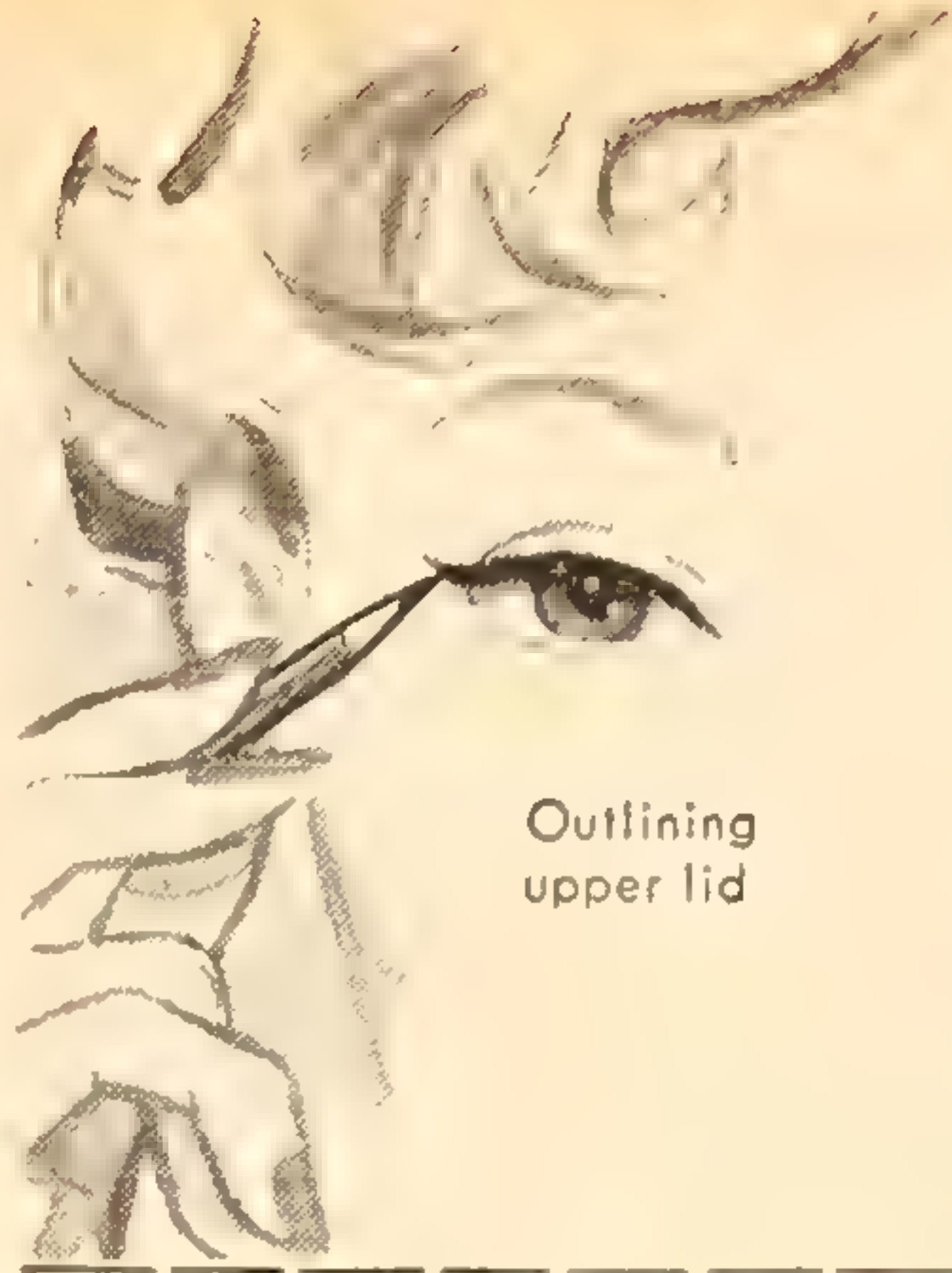
This alone would have been enough to leave a profound impression on an intelligent child, but there followed the grim war years during the German occupation in the Netherlands. Even then Audrey had a sense of values, and helped with the underground movement by giving dance recitals to help raise funds in fighting Nazism.

During this time she saw one half-brother, Alexander, deported to Germany and another one, Ian, had to go into hiding away from the family because of work for the resistance forces.

Audrey and her family were often without enough food, and were under constant surveillance by military police.

"This is the kind of life that teaches one to know oneself," she told me. "And my mother made the lesson complete by teaching me good common sense in facing the situation realistically.

"If I said I couldn't do a thing, mother insisted that other girls had done even harder things. This kept me going when,



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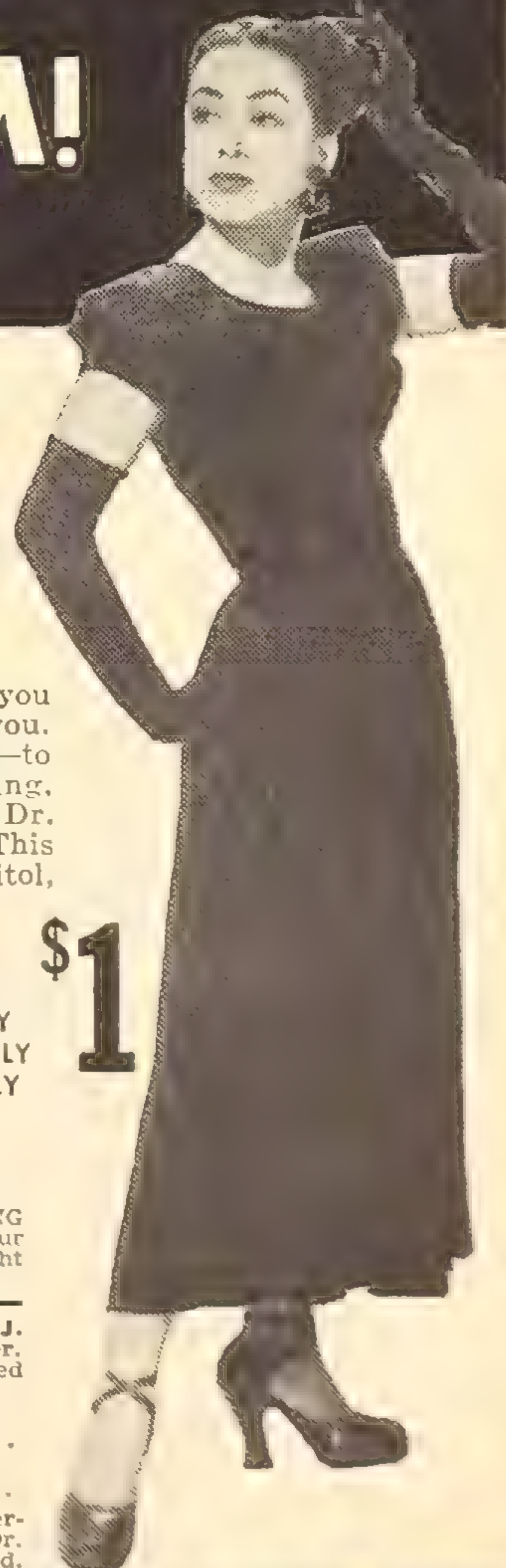
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at eighteen, I was doing twenty-one shows a week in London in three different theatrical jobs.

"Perhaps these facts about how I grew up will explain why I am what I am," she went on. "I have simply gone too far in a serious venture to sacrifice it now by assuming any other obligations until I am the star I feel I must try to become. This is a necessity to me, not for the sake of becoming a grand success, but to help bring to others some of the joy I missed as I was growing up.

"So far I feel I am only a publicity star, and I must prove myself. If I can make people happy by bringing them warmth and a better understanding of their problems through the characters I portray, then I feel I will have succeeded."

This, then, is Audrey Hepburn's real love—her career, and to those who don't understand her sidetracking of real life romance the answer lies in her remarkable unselfishness, which ironically is helping her better to find herself. **END**

## WHY IS THE "OTHER WOMAN" USUALLY FOREIGN?

[CONTINUED FROM PAGE 27]

only woman who appreciates his intelligence. Every mistake in grammar becomes, in his mind, a proof of her wit, and every time she widens her eyes and says trustingly, "I not onnerstan', but you weel explain, no?" he feels protective.

But the allure of the foreign woman is more definite than a matter of appealing accent and need for instruction in the difficult world of America. For example, there was Ursula Thiess and her prominence in Bob Taylor's life. Why did he prefer this German-born film star to the charming and accomplished Barbara Stanwyck?

Dr. Arnold Gruber, internationally-famous psychologist and technical adviser on many European-made movies with American stars, points out one basic factor in all these situations. "Before we can say that the foreign woman is always the 'other' woman in luring away the affections of the American man from the women he might naturally select for his wife," he remarks, "we must remember that all human relationships depend upon the people involved and on their particular combination of hopes and fears, successes and frustrations.

"It seems to be true that the foreign born woman is more adept than the American woman at sensing the needs of the man," he concludes. "Perhaps because the foreign woman's background of experience has taught her that she can only live by and through the will of men, she automatically studies the man's desires rather than her own, and in giving full expression to them, hopes to be able to gain her own desires without bringing them into the open."

This is definitely a point often cited by the American G.I. in explaining his marriage to a foreign girl. "She makes me feel I'm a man," he says, repeatedly. "She looks up to me; she depends on me; she recognizes her place in a man's life."

On the other hand, pretty young Mona Freeman is a healthy, ambitious, all-around, American girl. She can cook and she can sew, and she, too, doesn't look on man as her equal, but rather as her superior. For a long time it seemed that she was the number one girl in Bing Crosby's life.

Then one day, and it is now no longer a secret, Bing put in a hurried long dis-

tarce call to Paris, to the famous salon of Schiaparelli—a stone's throw from the Ritz Hotel. Only he wasn't ordering any clothes for his new picture.

"Give me," said Bing, "Ghislaine."

Madame Schiaparelli, who is very strict in allowing gentlemen to talk to her sultry, beautiful high-fashion models, felt that a long-distance call from Hollywood was an exception. Bing and Ghislaine talked for hours—over a period of time. And Mona, so the story goes, had no dates with "The Groaner" from then on.

What the Hollywood grapevine learned was that Bing was anxious to get Ghislaine to give up her modelling work—at least for a time—and come to Hollywood to make a screen test, and consider a career in the movies.

"And I'll be around to advise you, baby," said Bing, in typical vein.

Romance or career? No one quite knows yet, but Bing Crosby like many of the other Hollywood stars has a good eye for talent, and an equal eye for a pretty girl. While he may not do much about the latter, he still is a man who likes to be in good and young company. And when that happens, everyone prognosticates that something serious is in the offing.

Unquestionably, the normal childhood training of foreign girls is widely different from that of the average American film star. Barbara Stanwyck, for instance, says calmly that she cannot boil an egg—but Ursula Thiess is the true German hausfrau, who knows how to cook, bake and sew.

This makes it all the easier for her to remember Bob Taylor's favorite dishes, chat in cozy woman-to-woman fashion with Bob's mother—and it's still only too true that the way to a man's heart is through his stomach!

But aside from their enchanting hesitant accents and their domestic accomplishments, foreign film stars have, too, a certain grace and polish which creates havoc in the American male. Greta Peck is the most recent Hollywood wife to discover this. Rocky Cooper might have warned her—for both women lost their husbands—temporarily—to Ingrid Bergman.

Hollywood still remembers with hushed voices the fiery love scenes of "For Whom

The Bell Tolls," in which—it was said—the reticence of Gary Cooper was breached to such telling effect that the set had to be closed to visitors.

And even with the end of the filming of "For Whom The Bell Tolls," and the withdrawal of Miss Bergman from Mr. Cooper's life, seemingly that reticence never returned. Perhaps Mr. Cooper had acquired a taste for the continental touch, for only recently Giselle Pascal, longtime and intimate friend of the Prince of Monaco, was credited with touching Mr. Cooper's heart.

Throughout these excursions into the land of romance, Mrs. Cooper has stood fast, armored by her position as mother of Gary's beloved young daughter and buttressed by her own deep religious convictions.

Greta Peck has chosen differently. From Gregory's initial encounter with Ingrid Bergman in "Spellbound" grew an initial combustion which exploded subsequently in a number of different directions—all foreign.

There was Hildegard Neff, who has been in and out of Gregory's life and love several times. And there was Audrey Hepburn, who showed him a holiday in Rome.

Nor are all the fatal women European, as John Wayne can testify. Most important woman in his life is Pilar Pallete, 23-year old Peruvian beauty on the brink of a divorce.

Kirk Douglas is another one to fall for the pretty dark eyes. Long time escort of Irene Wrightsman and other Hollywood beauties, the day came when Kirk turned to the simple life. The answer was Pier Angeli, years younger than he, but imbued with all the traditions of Europe in her approach to men.

"American men," she said softly to the press, "seem to me like boys. It is natural that—after enduring the terrible war years in Italy—I should be used to more decision, more maturity. Our boys are men, because they have endured the hard things in life."

It was not hard to understand Pier Angeli's appeal for Kirk—she looked up to him. The difference in age between them was a matter of course in European thinking, where young girls are often married off to older, established men.

Even the giants of the industry are not different from other men when it comes to the foreign women. Clark Gable, vacationing in France, found the perfect companion in lovely Suzanne Dadoile.

Parisian to her fingertips, Suzanne put a figurative ring through The King's nose, and led him from night club to night club, from party to party. For her sake, Clark Gable—always noted as a man's man, allowed himself to be seen each evening in dinner jacket or tails, was photographed on dance floors wearing a proud smile while Suzanne showed off the latest creations from the Paris couturiers.

The list of foreign women who have provided interest, solace and spice in the lives of American film stars seems endless. There was Lya de Lys, credited as the first disruption to the Stanwyck-Taylor marital bliss several years ago. There was Hedy Lamarr and Marlene Dietrich, and even farther back, there was



Greta Garbo who co-starred with Bob. But with the number of films being shot in faraway romantic spots about the world, and the consequent increased travel of our male film stars, Hollywood wives and hopefuls may well look to their positions.

No longer does a Hollywood woman compete on her own home ground, where there is the pressure of public opinion, established lives and routines, and all the other habits of life which make a man think twice before throwing his cap over the windmill.

Now it is the American woman who is competing, on foreign ground, against a widely different view of romance and marriage, and —worst of all— against the cruel shortage of men in the foreign countries where war has left nearly five women to every one man available.

And it is time that the American women assessed their romantic values on a more basic plane—or Hollywood bids fair to become as man-less as Europe! **END**

## THE WOMEN IN BOB'S LIFE

[CONTINUED FROM PAGE 39]

she started with Adam!"

"She must have been a woman without a sense of humor," Bob said kiddingly. "And to me a sense of humor is a very important part of a girl's charm!"

"Like the humor Debbie Reynolds has?" I asked. "That kind of humor—a young, effervescent humor?"

"Yes," he answered seriously. "Debbie has a wonderfully gay sense of humor. She is great fun to be with. Never a dull moment. Her wit keeps a guy on his toes."

"What do you consider the next important requisite—next to humor, I mean?"

"Well," he answered after a pause. "I like a girl to be serious, too. Everyone hasn't the talent for flinging off bright wise cracks, one right after another like Debbie can, and be hilariously amusing. When Terry Moore and I were in Florida making 'Beneath The 12-Mile Reef' I found Terry to be a very serious girl, interested in reading everything from politics to novels and discussing them all with an intense interest. I don't think anyone knows how well read Terry is! Only recently she enrolled in one of the night classes at U.C.L.A., taking a course, I believe, in History of the Theatre. You get to know people pretty well when you're on a location with a motion picture company. And location trips can be rugged and difficult. As it happened this particular trip was a pretty tough one, and I thought Terry was a wonderful sport. So did everybody. She was so cheerful, happy and with no temperamental display."

Continuing the discussion of Hollywood women Bob said, "When I played a small part in 'With A Song In My Heart' in which Susan Hayward starred as *Jane Froman*, I had the opportunity of watch-

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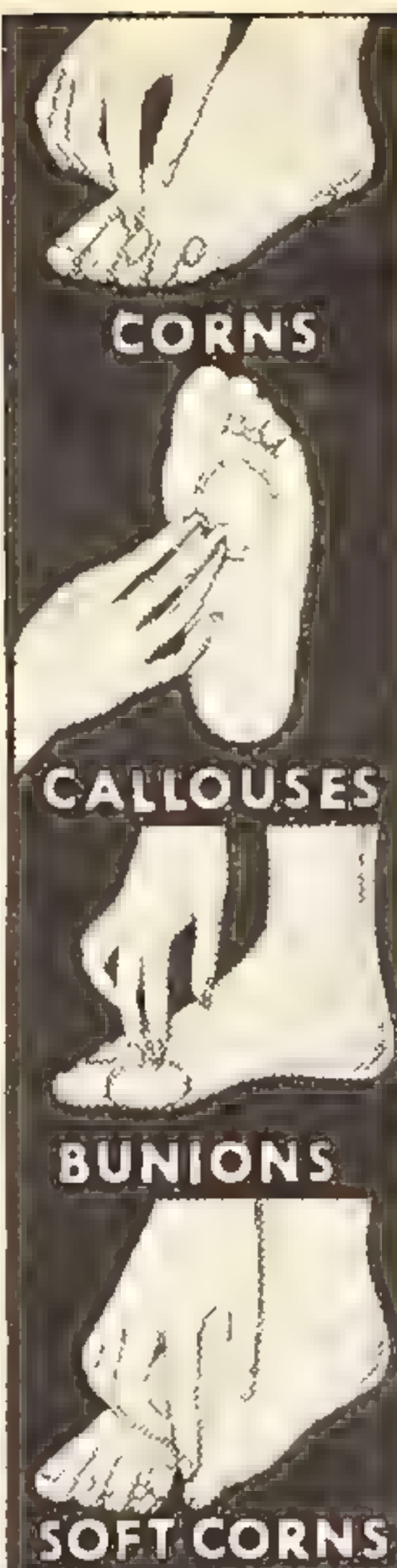
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ing Miss Hayward's work. She is a perfectionist, drives herself, without ever losing her femininity. I think this is a great gift—when a girl can be such a perfectionist and yet so beautiful and charming at the same time."

"In other words, Bob, you think it's a great art not to let your ambition show?"

"Yes, I do! There's something brittle about ambition. There's got to be, especially in this business where there is such keen competition and the stakes, when you 'make it,' are high. But when an actress can be completely feminine at the same time that she is ambitious—well, I think that is an art, don't you?"

"How did you like Barbara Stanwyck? Did you find her the perfectionist you did Susan Hayward?"

"I certainly did," he answered. "I had always been a very great fan of hers, thought she was a terrific actress. When I met her while we were making 'Titanic,' I found she was not only a fine actress, but what a swell person besides! Everyone on the picture was crazy about her! She's great fun, yet in spite of her important position on the screen, she's unpretentious, gracious and a wonderful friend!"

"What about Audrey Dalton? Didn't you play opposite her in 'Titanic'?"

"Well, Audrey is quite different in personality from the others we've discussed. She has that English reserve. But once you know her, you find she has a very subtle, yet zingy sense of humor that sort of jolts you."

We then got on the subject of clothes, since they say women dress to intrigue men, and to make other women envious.

"Do you have certain preferences? I mean are you always conscious of what a lady wears?"

Bob thought a moment and then he answered the profound question. "Well, no—but I do think girls look very nice in sports clothes—sweaters and skirts and things. I don't know why something is attractive, I just know it fits well, looks well, the color's okay, the girl looks real sharp in it—you know, doesn't hide too much . . ." he said with a funny smile.

"Lucky me!" he said, glancing over at co-star Janet, "to have two such beautiful gals in one picture—Janet Leigh and Debra Paget. By the way, this is the second picture with Debra Paget. Now, she's a girl who takes knowing. She's quiet, reserved and very cute. She's very straightforward, too."

"Then you're all for the straightforward, outdoor American girl! You're definitely not the Zsa Zsa Gabor type . . . all glamour, allure and plunging necklines!"

"I wouldn't narrow my horizons that much," he said gaily. "I like glamour. I think Zsa Zsa Gabor is terrific! And on her, plunging necklines are very becoming. I don't know her, but I've seen her on the screen. And by the way, what gent wouldn't want to meet a Gabor?" he asked mischievously.

He smiled. "I've got to get back to the set," he said, as he saw the assistant director coming toward the table to inform him about the next scene. "I've enjoyed this luncheon . . . but will you excuse me? I've got to rush so I can make a phone call before I get back to the set." And then he looked at me with a half serious, half mischievous look on his face. "... a phone call to my best girl!"

"B..b..but, Bob . . . this whole conversation has been about girls—the ones you admire and you didn't say. . ."

But he was gone, laughing gaily. **END**

## "I THINK I'LL MARRY, BUT—"

[CONTINUED FROM PAGE 41]

"I have been in love. Like all women, I visualize in the man I adore, the possibility of a husband. But I have never, unless it is now, reached the point where I believed that I could combine work and marriage. And yet—now with Vittorio Massimo, a prince from one of the oldest families in Rome—well, perhaps this is the time."

Of English - Irish - American descent, Dawn was raised by her dashing father, Captain Jimmy Addams (once married to Arlene Judge, a former companion of Barbara Hutton and a member of the international set) and her grandmother. Her mother died when she was a very little girl.

"I think the reason I first wanted to become an actress is due to my English training, which forbids you to show your emotions. In acting, I could be all kinds of people and give vent to all kinds of feelings. I began working at the Royal Academy of Drama in 1949. My first play, 'French Without Tears,' was for the Cambridge University players. I called myself Vicky Addams, because my real name was Dawn, and everyone thought I had made it up."

"I was playing in 'Charley's Aunt' in London when the Charles Feldman Agency offered to send me to Hollywood to test for Roxanne in 'Cyrano de Bergerac.' But I couldn't accept it. A second offer came when the play finished its run. The cable guaranteed my expenses and stay in Hollywood for three months. My father was in America, and I had lots of American ties. Being eighteen and free, I was quite able to take the gamble of coming to Hollywood. Had I responsibilities I could not have accepted so readily."

"To make a career, one has to be selfish to a certain point. You have to consider it before anything else when you are trying to establish it. My father says, 'There should be a touch of a squaw in every woman. A wife should be able to pitch a tent wherever her man belongs.' But I did not feel that way. Not then. I eagerly signed a contract with MGM. Later I made 'The Moon Is Blue' and a succession of pictures here and in Europe."

"The first time I fell in love," Dawn says, "was in 1951, while I was making 'The House Of 13' in London. The leading man in my life was Anthony Steel."



His films, although they are not exported to this country, make him a tremendous favorite in England. It was the first time I was really smitten. We had a wonderful Summer together.

"I got hurt by Tony. Instinctively, I knew it would fade. He'd been married. Man, in a way, is a moral coward. There comes a time when he's afraid of how a romance will end. He knows if it continues he will want to marry, so he starts disappearing. Rather than tell the truth, most men are afraid women will not accept it.

"Then I met Claude Dauphin, great star of the Paris theatre and arts. He was one of the most wonderful and understanding men I have ever known.

"I was going through the period of trying to forget Tony. Meeting Claude in Paris was right for me, although at the time I didn't realize it. I did not even accept his invitation to see his play. Three months later we met at a party in Hollywood and he was very charming. During the next four months I got to know him and learn his wonderful qualities. Then our work separated us and we corresponded for a year. I got to know him still better through his letters. We had a very honest relationship—for we both knew that it was not in the books for us to think of marriage. Just as he returned to America, I was on my way to Madrid. Our wires passed, just like our planes did over the Atlantic. There were 6,000 miles between us. Our future was left open to circumstances. We are still friends."

Of her romance with Farley Granger, Dawn says, "It was a case of two people who meet at the wrong time. Farley was establishing his career. His freedom of movement was very important to him. It is no use for two people like us to get

themselves involved by being other than casual friends. So we parted on a friendly basis.

"Tab Hunter and I worked together on a film. Two actors so involved share something which no one can evaluate. You create two characters in a story. If your own emotional life is confused, you associate the character you are portraying with yourself, and in so doing can find love with the story's hero and the man portraying him."

Bob Stack, Peter Lawford, Richard Anderson, Nicky Hilton, and all of the rest were nice men Dawn enjoyed dating on occasion. But Vittorio, he's different!

"I was making a film, 'Mizar,' in Rome," Dawn said. "Everything was new and strange to me. One day a very charming man in bluejeans arrived on the set to visit. He was en route to Capri. For a lark he played an Arab extra in the picture. He was Vittorio Massimo. We became acquainted, and I discovered he had a wonderful sense of humor.

"One day he invited me to join a party of people at his house at Circeo on the coast. There were many people there that Sunday afternoon. I remember Anna Magnani was telling one of her famous stories—entertaining everyone. But, from the heat and the work on the picture, I had a slight headache. I went inside to be quiet. Vittorio came in and hovered over me solicitously. Then he said, softly, 'I want you to marry me. Will you?'

"I was so surprised, I couldn't reply.

"I promised him I would only be in America for a short time to make a picture and then I would return to Europe with my answer. But now I have an offer to make another picture here. Again I must decide which comes first—marriage or a career. I wonder what I will do." END

## ARE YOU BORING YOUR HUSBAND?

[CONTINUED FROM PAGE 35]

She is also a tolerant person—and this any man likes. Even in religion, she has no dogmatic tendencies. She has instead a great respect for anyone's religious beliefs, faith or color.

And yet she does all this without losing one ounce of her femininity. She is always all woman. She has the necessary physical attributes to make herself an enticing woman.

Although she has had three babies she still has a marvelous, a seductive figure. She is very neat and clean and is very orderly. She has a fine eye for dressing her particular figure and for making herself physically desirable. And yet there is no great fuss about acquiring glamour or femininity. She doesn't even do a thing with her hair. It is naturally blonde without being artificial in the least. And she has a beautiful face without having to take unto herself loads of cosmetics. She is also the right height for me. There is tremendous vitality about her too. She's rarely ill and has enormous recuperative powers on the few occasions when she does get tired. I always thought I was a

mass of energy, but Mary can keep right up with me. In fact, she can surpass me at times. This is a wonderful trait because nothing can annoy a man more than a woman who is forever wilting.

This may sound as though Mary does exactly what I want her to do at all times. But it's not so. And if it were, I probably would get very bored with the setup. I don't think any husband wants a wife to indulge him to the point where she becomes a vacuum. Mary is, for example, not always patient with my moods. This is good for me. Whenever I'm in a nasty mood she simply walks out and leaves me alone. I get furious at the time but later, after I've had a chance to cool off, I apologize to her. This may be what she had in mind all along. I might add that I try her tactics when she gets in a mood. It's harder for me to walk out, though, because I like to rationalize too much.

Mary is extremely tolerant of my eccentricities. I'm a nut about vitamins, proper food, and exercises—simply because an actor has to keep in condition.

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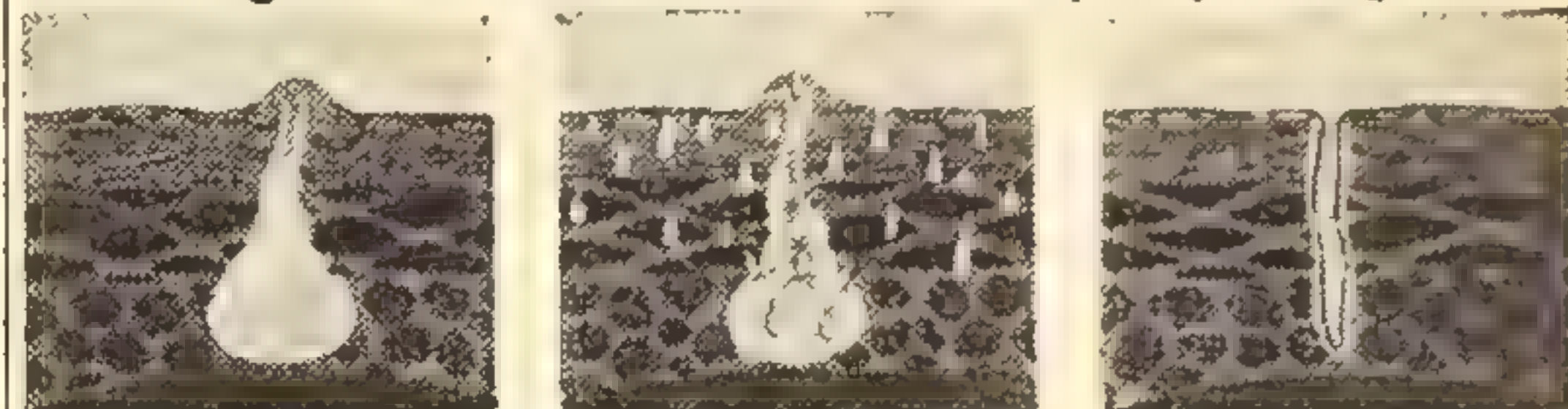
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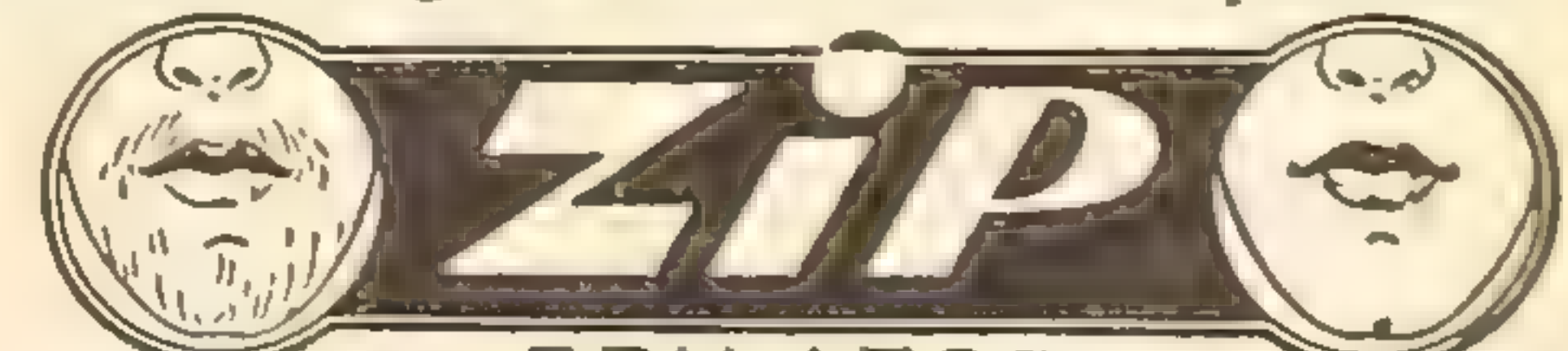
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When I had nine o'clock calls while making "Dial M For Murder" and "Lucky Me," I'd get up about three or four hours early to take the exercises I have assigned myself. Mary doesn't take the exercises and she doesn't use vitamins the way I do, but she always sees that I have them on hand. As for the eccentricities themselves, she simply says, "That's Bob—the man I married." She never ridicules me for the habits or tries to make me do things differently.

Mary and I are happy and interested in each other because, in addition to the qualities already mentioned, we are mated well physically. A man and woman must be attracted to one another physically if a marriage is to succeed. Nothing can bore a husband—or wife—faster than a mate who is not physically attuned.

Some wives become bores because of their romantic attitudes. There are those who like to curl up on their husbands' laps at the least provocation and smother them with kisses. The man may like this for a while, but it can become too much of a good thing. He may be the type who wants to do the pursuing, who may like it if his wife is a little hard to get.

I don't think most husbands, however, like a wife to be so attentive that she becomes possessive. Mary has a saying that seems very true—"Hold close with open hands." It's like holding an animal too tightly. He can't wait to get away. But if he's let alone he'll come back soon, wagging his tail and wanting to be petted. When a woman has the attitude of "You're mine," a husband can want to get away. He feels a trap is being set for him and he instinctively wants to escape. The same is true of a woman who is held too closely by a man. In either case, a little indifference, the granting of a little personal freedom, will pique the other to such an extent that he'll come back wagging his tail and wanting to be petted.

A good many wives bore their husbands by spending too much time talking about the drudgery of their household chores. Well, a man has to realize that house work is boring. It's like running a subway. It's a dull, underground kind of work. He can help his wife by seeing that she has modern implements and time-saving devices to make her work easier. But if she starts screaming about how hard she works all the time she's going to wind up with a roving husband.

Where some wives go wrong emphasizing the house, others make a mistake by devoting far too much time and attention to the children—and at the husband's expense. I know of one case where the wife has spent so many years concentrating only on her children that she has suddenly realized she no longer has a husband.

Mary even emphasized our children too much at one time. She used to stay home with the children instead of going with me to important functions—and, as a result, I stayed home too. She worried and fussed about them whenever she did go out, even though they were with the nurse and were perfectly all right. She finally saw her mistake and has balanced her duties as mother and as wife better.

I think wives should go out with their

husbands, relax, and forget the children—if they're assured that they are being well taken care of and if there is no illness. Too many women forget that there's a bit of the baby in the best of men.

Men are also bored, I believe, by wives who gossip. They get to the point where they won't even tell their wives any of their business for fear it will be repeated. Mary is not a gossip in the least. She never goes to bridge parties or to cocktail parties with the "girls." She hasn't the time even if she were the kind of person to enjoy blab fests. A gossip is anything but a good companion.

Then there are the wives who complain about not having enough to wear—and about the sad state of the financial department.

Some wives wail that they are practically naked while they have ninety dresses in the closet. No husband likes to hear this chatter. However, he has to be broad-minded enough to recognize the fact that a wife's wardrobe is a problem to her. Styles change rapidly and all kinds of accessories are needed—and if she wants to be a credit to her husband she has to look well.

Sometimes a man doesn't realize how many clothes his wife needs. The better she dresses the more chance he has of getting ahead in his job—as strange as it may seem. If she looks attractive he'll be invited to important affairs where he can meet new people, form new contacts, and improve his own business. But a wife has to know how to buy wisely so that she doesn't wreck her husband's bank account.

The wife who complains about finances should take care of them herself—and she'd soon learn how short a distance a dollar can travel. Mary handles all the bills. I couldn't begin to take care of the money since I leave for the studio before the stores open and get home after they're closed. Mary, naturally, complains about finances within reason. She tells me where I'm spending too much money, where I'm buying things I don't need. And you know something—she's usually right. But she never discusses finances in a nagging way.

No man can be changed by nagging. He's just going to be so bored sitting in the verbal draft he'll disappear—for good.

I realize, after all is said and done, that men can be boring to their wives too—and for the same reasons. I guess the only sure cure for boredom is to develop an active interest in the person you married, his likes, dislikes, habits, eccentricities, what-have-you. And then face those qualities with tolerance, understanding, compassion, and love. No man can remain bored for long in the face of an active as well as a quiet display of love. He'll be happy to stay romantic as long as he's given enough hints that romance is welcome. And he'll even go along with the clinging vine—if it comes from stock that is so good that it will not collapse in an emergency.

The husband who gets bored is usually the man who has found that he has become just one more of his wife's collections—like her washing or sewing machine or her new TV set. Then he wants to go out and start collecting little items on his own.

END



# DANTON WALKER'S HOLLYWOOD ON BROADWAY

[CONTINUED FROM PAGE 45]

with such film starlets as Lori Nelson, Lisa Gaye, Claudette Thornton and Gloria Christian—but it's Elaine Stewart who digs the fashion trend the most. Her jewel-encrusted toques and high mandarin collars are threaded with real gold and platinum . . .

Marlon Brando is rounding up his New York cronies to help launch the Gotham singing career of Tomiko Akari, daughter of the Japanese Ambassador. Marlon has even asked his "Waterfront" producers to try to fit her into a sequence in their next made-in-Manhattan film . . .

Mary McCarty, the "French Line" comedienne, whose title song production number in that film was deleted to make way for Jane Russell's highly controversial costume-and-dance bit, established herself as 1954's best night club performer at the swank Hotel Plaza Persian Room in New York. Merely sensational for looks and talent . . .

Speaking of Rita, as we were a while back, she's miffed at singer Jo Ann Greer whose voice it was you heard singing those "Miss Sadie Thompson" songs. The Hayworth voice-dubbing was one of Hollywood's best kept secrets, until the film was released in New York and the critical patty-cakes given the "Hayworth singing style" made Miss Greer sit up and take notice. It also made her take to the road for a series of cafe and vaudeville engagements as "The Voice of Miss Sadie Thompson." She's been booked for the Blue Angel in Gotham . . .

Doris Keith, a glamorous Gotham model, dated Jack Webb secretly—until Betty Towne found out about it. Webb flew back to the West Coast at the insistence of Miss Towne—who expects to be the next "Mrs. Dragnet"—but not until he kept a farewell date with the Keith cutie . . .

If French model Suzanne Dadolle doesn't become Mrs. Clark Gable by the time you read this—or April 15, the very latest—she never will. En route to Hollywood, Gable told local friends he planned to see a lot of Grace ("Mogambo") Kelly upon his return to Hollywood, unless Mlle. Dadolle arrived upon the scene from Paris . . .

Linda Darnell's mysterious ailment (the type that felled Mala Powers for so long a time) may hasten her plans for retirement from movie work. Two years ago she told the El Morocco-Stork Club "regulars" she'd quit films "in 1955" . . .

A New York travel agent has reserved an elaborate hotel suite in Ocho Rios, Jamaica, B.W.I. at Abe Issa's fabulous Tower Isle, for "a Mr. and Mrs. Rock Hudson"—said reservation to be effective May 15. This intelligence should further substantiate the Gotham rumors that Rock and Betty Abbott are preparing an

elopement. Universal-International studio employees deny they're on the alert for such a merger between Rock and his long-time girl friend, but a few of his closer friends admit they "hope it's true" . . .

Carleton Carpenter, former MGM star now appearing in the Broadway revue, "Almanac," is causing talk along the Times Square area by his Marlon-come-lately, Brando-type of garb. Carp sports leather jackets with mouton collars, dungarees, loafers and bright-colored socks. The get-up, something Brando wouldn't wear off-screen these days, is right out of "The Wild One." It's a disconcerting sight to see in such places as Sardi's, during the after-theatre crush . . .

No sooner had Zsa Zsa Gabor arrived back in New York from Las Vegas than she was spotted at the Colony Restaurant dating Prince Henri de la Tour d'Auvergne, one-time contender for the hand of Barbara Hutton, before her highly publicized (thanks to Zsa Zsa) marriage to Porfirio Rubirosa. Another Babs Hutton suitor, David Pleydell-Bouverie, escorted Magda Gabor to the Stork Club the same night. Little Eva, the youngest of the Gabors, holed up in her Fifth Avenue mansion to avoid the press . . .

Lena Horne and her husband, Lennie Hayton, sold their Beverly Hills estate, bought a Manhattan dwelling, and are now trying to purchase the Paris town house formerly owned by the late Countess Dorothy Di Frasso. Lena will star in a series of French musicals to be financed by Ginger Rogers. La Rogers, incidentally, isn't due to return to Gotham (or Hollywood) until 1955 . . .

The names of some of Billy Eckstine's "silent partners" in his new business venture—a golf school in New York's Harlem—are eyebrow-raisers. Two of Hollywood's top femme stars who are investing their hard-earned cash in the Eckstine project are doing so under assumed names. "Mr. B." hopes to be able to start a national chain of golf schools before long . . .

Bob Wagner's best kept secret in the romance department is beautiful Marilyn Hall, the Copacabana dolly in New York. They met during his last trip here and have been burning up the long distance wires ever since—the telephone and telegraph kind . . .

Dean Martin and Jerry Lewis are getting edgy with each other, according to Broadway pals. It's felt they need a vacation away from one another. Their commitments throughout 1954 make this impossible, however. Could be there won't be any joint bookings for the boys in 1955, if they don't take a breather . . .

Despite the printed rumors, Rock Hudson was never entertained by, nor did he

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ever win a date with, Joan Crawford. Just before she left Hollywood for New York en route to South America, Rock lost out on a dinner party invitation to the Crawford manse in Brentwood, the same day Rock's press agent released the news the star of "Johnny Guitar" was enamoured of the he-manly Hudson charms. Friends of the Queen of Hollywood can tell you this is how *not* to win her favors . . .

Eartha Kitt, the "New Faces" star, is expected to be one of 1954's newest sensations when the 3-D version of the musical revue hits movie screens throughout the nation. Eartha expects it, too—that's why she cancelled her trip to the altar with cafe star, Sammy Davis, Jr. Two Manhattan millionaires, vying for Eartha's attentions, are greatly encouraged by her decision to wait—they're still very much in the running . . .

Julia Adams and movie executive Charles Simonelli are at the elopement stage of their romance. He decorated her soft, white shoulders with a rare, pink mink stole as an engagement present. Had it designed and executed in New York at a cost of \$3,000 . . .

Ava Gardner hopes to edge out Mary Martin when the Broadway musical version of "Saratoga Trunk" (once a screen vehicle starring Ingrid Bergman and Gary Cooper) is out of the talking stage and nearer production. MGM has given Ava their O.K. to make her stage debut in the show . . .

Gloria Stroock (Geraldine Brooks' equally beautiful and talented sister) and Dave Garroway are a romantic two-some—when Montgomery Clift isn't in New York, only . . .

When Roz Russell leaves her Broadway stage click, "Wonderful Town," for the star role in "The Girl Rush," her first movie musical for RKO, she will still have an interest in "Wonderful Town"—a ten percent share of the profits—for as long as the musical runs on Broadway and on tour . . .

Greg Bautzer may be named in the Jean Simmons-Stewart Granger pending divorce action—this is really a story! Greg is Jean's legal adviser. A Fifth Avenue attorney has been drawing up papers on behalf of Granger for the pending blow-off . . . **END**

## MAGGI'S PRIVATE WIRE

(CONTINUED FROM PAGE 46)

shows he's been sought for during the past year were written expressly for him. He refused to star in Robert Sherwood's "Backbone Of America" for NBC-TV despite the fee of \$12,500 for the one performance. Could be Van is thinking about taxes . . .

Eddie Fisher is going to have to let his closely-cropped hair grow out for a pending Hollywood film, while Julius La Rosa is being propelled into a barber's chair to have his locks shorn to a tight "butch cut" . . .

Lucille Ball and Desi Arnaz are the financial sponsors of the new Spring Byington filmed show, "December Bride."

Steve Allen now has as many pairs of spectacles as Robert Q. Lewis—he loses as many as three pairs a week from small fry fans who swipe them from his pocket when Steve isn't looking. Guess Steve hasn't learned Robert Q.'s trick of anchoring his extra pocket pair down with a large safety pin, pierced through the pocket from the inside of his jacket . . .

Jo Stafford's gowns, made-to-order for her TV shows, cost \$1500 apiece—every stitch, bead and sequin is hand-done. The costumes are made in record time, too, which accounts for their high cost. They're executed within a week, just in time for those musical interludes starring Stafford vocalures. She orders the type gown best suited for the songs she's scheduled to sing a week later . . .

Julius La Rosa's fee for singing three

songs on any one TV program is now \$1200—or \$400 per ballad . . .

Bing Crosby's limited TV shows—filmed weeks and weeks in advance of their showing—have been scheduled as follows: The Easter show will be followed by a July 4th program; a Labor Day, post-vacation production; a Thanksgiving Day telecast and a "White Christmas" jubilee which will become traditional for the Crosby talents for as long as he plans to stick around the channel circuits . . .

Joni James, the MGM Records star, credits her numerous TV appearances as the major reason why she was chosen the best female vocalist of 1953, having edged out runner-up Patti Page in the sweepstakes. With three gold records, each signifying a million-seller, in her possession ("Why Don't You Believe Me," "Have You Heard" and "Your Cheating Heart") Joni hopes her newest disc, "You're My Everything" will be her first big click during 1954. On three out of every four video appearances she makes, that's the song she features.

Betty Hutton will not only come to TV in a great, big musical way this Summer, she'll also be co-producer of the series in which she'll star, under the direction of hubby, Charles O'Curran . . .

John Payne will be a rugged he-man in the frozen North when he begins his own adventure series to be filmed in the far reaches of Northwestern Alaska—from Nome to Point Barrow. The project will be financed by the actor himself, and all



profits from the venture will go into trust for his children . . .

For the projected "Tillie The Toiler" telefilm series, Pat Carroll, former Red Buttons side-kick, will go platinum blonde . . .

Fannie Hurst, distinguished novelist-lecturer, is being groomed for her own Monday-thru-Friday, day-time video series, by NBC . . .

Steve Holland, who plays the title role in "Flash Gordon," will be one of 1954's biggest bobby-soxer dreamboats, with fifty fan clubs already boosting their favorite . . .

Gene Autry and "Champion" toured 50 cities with the Autry rodeo in a record six weeks. Gene couldn't decide whether it was the long hauls between towns, or those treks to the bank to deposit bales of "green hay" that exhausted him the most. We think it must have been the bank visits—he's one of video's few millionaires. Bill "Hopalong Cassidy" Boyd is another . . .

Phyllis Kirk, who added so much glamour to the "Leave It To The Girls" panel recently, prefers writer Dave Tebet, who was once married to Nanette Fabray who now dates socialite-producer Jeff Jones, once the reported swain of Phyllis Kirk. Any questions?

Mickey Rooney finally came up with an original situation comedy idea for a telefilm series—it's called, "Hey, Mulligan." It took The Mick two years to uncover the

format. He couldn't be happier with the prospects of an immediate production schedule of same . . .

Intimates of Danny Kaye say he won't touch TV this year. We think he will. . .

Dean Martin and Jerry Lewis have plans to produce a package of 39 telefilm shows featuring unknown talent. The young hopefuls will run the gamut from songs to dances to drama, with Jerry supervising the cameras and Dean directing the talent. They're dead serious about this effort, too . . .

Ed Gardner, the "Duffy's Tavern" star, will be Archie for the next three years—in black-and-white, and color too. In the former he wears a pearl gray fedora; in tinted TV it'll be pale pink. In either case—as the color may be—the fedora will serve as his trademark. Should, too. His hats cost \$75.00 each . . .

The canned laugh tracks used for most of the filmed comedy shows will be obsolete before the end of the year—Bing Crosby, Eddie Cantor, Groucho Marx and Fred MacMurray (due for a situation comedy series of his own—"Big Joe Small") will pioneer that trend. The boys got the idea from Loretta Young, who insisted the recorded laughs be dropped from her "Letters To Loretta" filmed series . . .

END

Hear and see Maggi on her own program "Maggi's Private Wire," Monday through Friday over WABC and WABC-TV, New York. See Maggi on "Leave It To The Girls" at 7:30-8 P.M. E.S.T. Saturdays over ABC-TV.

## FOR A ROSY FUTURE

(CONTINUED FROM PAGE 55)

little trouble keeping the men in your life from snitching it.

For the final touch to your re-vitalized good-looks you'll want to add the most potent glamourizer of all—a lovely fragrance. Opportunely, Shulton has a new limited edition set of their delicate Desert Flower scent that should keep you supplied for a while (at a bargain low of \$1.50). The set has a big three and one-half ounce of Desert Flower Toilet Water in a handsome bottle decorated with a design in real gold, and a small purse-size of the new Desert Flower Hand and Body Lotion. You probably don't need to be reminded that the Desert Flower fragrance is one of the most appealing floral blends around.

Of course, if you're one of those people who gets a special satisfaction from being a full step ahead of your competition you're just naturally going to have to add the newest source of fragrance to your collection. (Notice that we didn't say the newest fragrance, for we'll tell you about that next). Coty is your benefactor in this instance and the proud creator of "Creamy Skin Perfume." The formula is really a trail-blazer for it's quite unlike anything that anyone else has to offer.

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Now, if you really crave the perfume that no one else has, the big news is Lenthieric's "Adam's Rib." It's supposed to capture all the enchantments and mysteries of the Garden of Eden in the blend—you can decide for yourself whether or not it has succeeded. All we know is that it's a definitely seductive conspiracy composed of wonderful floral overtones built on a base of soft, woody characteristics. Since a perfume always has to be worn if it's to have a fair test, we're pleased that Lenthieric has put some of this devastatingly potent witchery into one-dram pursers. They should be available at your favorite department or drug store perfume counter by the time you read these lines.

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## MAN OF NOTE

[CONTINUED FROM PAGE 42]

was about someone being dragged all over the floor. The man thought hard, then burst into a beatific smile as he yelled: 'Black Bottom!'

"And the lady—needing help—who was told that the song had to do with an antique in the parlor ('Old Spinning Wheel'). That was all she needed to know, she had the answer—it was: 'Grandpa!'

"All fluffs aside, I once worked with Margaret Truman," Red added, "and I was literally bowled over by her good looks. Her photos don't half do her justice! As I remember, I said something about her pretty blonde hair. 'It's always been that color, too!' she said quickly, and grinned at me."

Red and I spoke of mike fright, and psychologist Benson snorted. After he finished snorting, he said: "A microphone and strange surroundings scare people sometimes—but they have no business being scared. These same people aren't the least bit frightened when they pick up a telephone and say: 'Hello, this is Eddie's Egg House,' or what have you. Properly-handled, radio and TV are as friendly as your phone. A word of warning—if you're going on the air, better be sure your emcee knows his stuff."

Such as Dr. Benson, who boasts that he's never had a contestant freeze on him. His easy-as-telephoning secret? "I listen," he says, "that's the answer. A poor emcee asks a question, then ignores his victim while he works up his next question—the deserted subject naturally gets the chills. But if the victim is engrossed in a two-way conversation with an interested quizman, he forgets his stage fright."

Red also notes that: The first 30 seconds count the most. . . . The contestants themselves should be the meat of the show—they should be encouraged to be the comics. . . . Red feels he's a good picker of contestants—an important item. . . . "Children make the best contestants," he says, "but you must remember that they're so brutally honest, they're certain to spot anything phony. I'm wondering what we can offer kids 10 years from now—since they're a step ahead of us today. . . ."

"Name That Tune" is alternately sponsored by a watchband (*Speidel*), and a toothpaste (*Amm-i-dent*). Red wears one of the bands, will bare his teeth on demand. Or, you may see for yourself Monday evenings, NBC, at 8:00 (EST), when he opens his mouth to warble: "Mar Toro Doost Me Daram" (*Persian for "I Get A Kick Out Of You"*).

One way of singing the title of the tune in question without giving away the answer. Of course, if you are a Turk, he won't fool you with: "La Zoom, Tango Yeah E Ke" (*"It Takes Two To Tango"*). More? Icelandic: "Tru Etha Me-Et Eke" (*"Why Don't You Believe Me?"*). Burmese: "Am' Yeh Goo-Goo-Ney" (*"Just A Gigolo"*). Egyptian: "Tah Lee Lee Schwa Yee Sway Sway Yah" (*"Cuddle Up A Little Closer"*). Of course, Mark Antony

crooned that last one to Cleo long before Benson aired it. . . .

"Many people do our translating," says Red. "UN secretaries, foreign students and journalists—I reduce the results to phonetics. Languages that involve tones are tricky, but I luckily have a trick ear—involuntarily pick up any accent I'm close to."

Red—one of the first to capitalize on his horn-rimmed glasses—is also emcee of a six-year-old radio quiz (*"Take A Number," Mutual radio network*). But, as Red says, TV does more for a performer than radio can hope to. And color television—according to Red's admiring press agent, Hal Golden—was developed solely to let Red's fans see his auburn-colored locks. Locks which once had Red all keyed up, because: "No one would call me Red until I started it myself—I still don't see why not. . . ." Could be that—man & boy—Norman Benson has had a great deal more than red hair to his credit. In my 20 years of interviewing the great & near-great of movies, radio & TV, I've seldom met a more interesting, or better-grounded gent than Red. The assembled data in this article should partially prove my claim. . . .

Come over here and I'll introduce you to Red. Reader, this is Red Benson, you two should like each other. You'll find that Red is far from prissy, tells wonderfully-funny stories, makes a party go. He's 35, has a round, amiable face, and has worked at every trade there is. Elevator operator, professional hypnotist, bandleader, actor (*Shakespeare*), fireman, canary salesman, window trimmer, prize-fighter, light-opera singer, hat manufacturer, vegetable huckster, and more.

As you heard, Red's not a wise college boy who knows more about the entertainment world than *Variety*—he's had it. His family had moved to Philadelphia, making it easier for fate to see to it that Red became a star of the Horn & Hardart kid radio show (*along with Kitty Kallen and Ezra Stone*). This was 1933, and events led to a scholarship to a New York drama school, which Red bypassed in favor of nightclub work—practice, not theory, or, "Quee Nee See Sah E En Dou May," the Zulu for *accentuate the positive*.

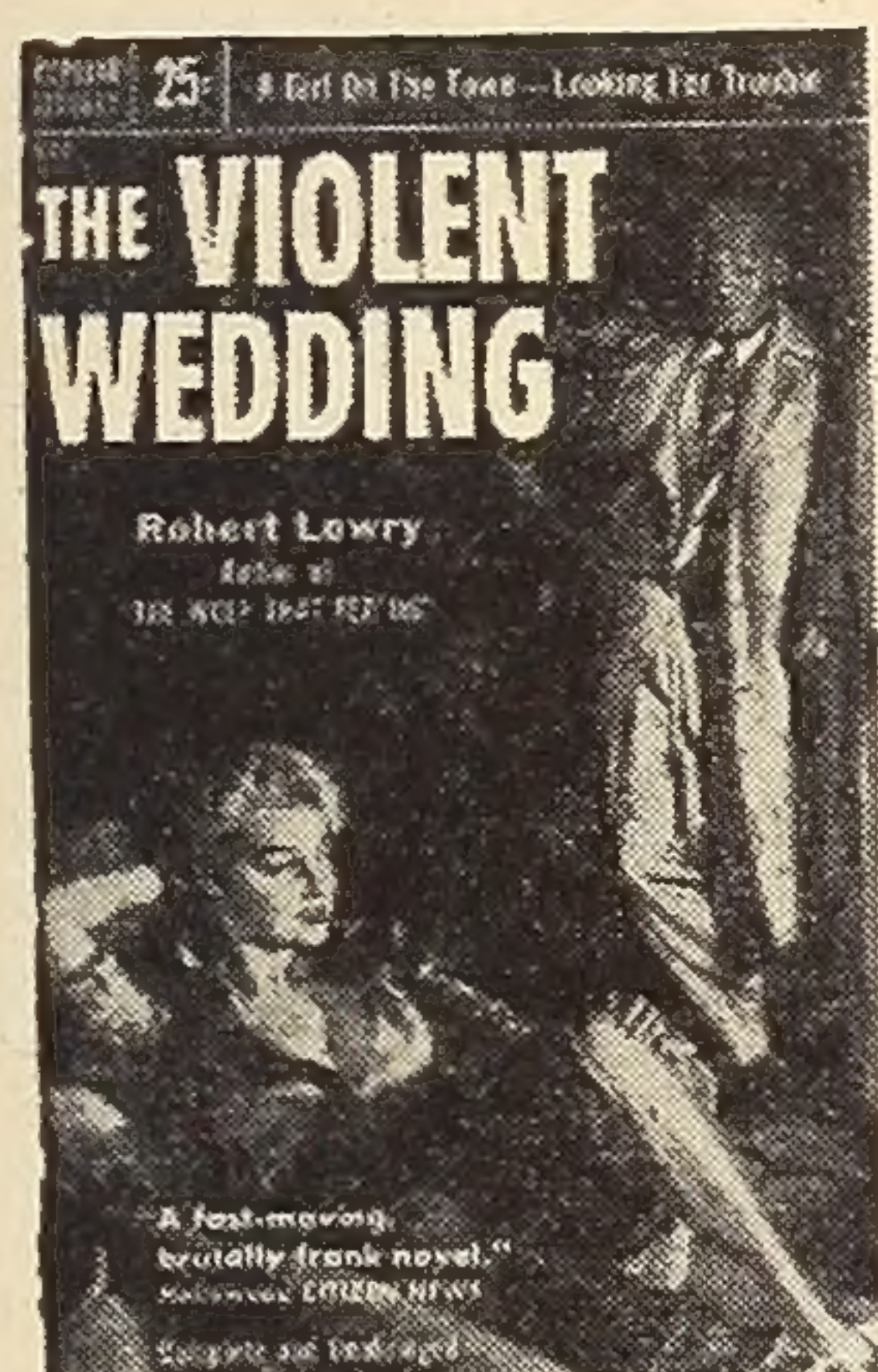
In addition to the jobs listed previously, Red has also been a magician. He knotted a handkerchief around my wrist so tight it hurt—then flipped it off (*still knotted*) with one quick move. He dropped a penny (*my own, not a trick one*) into my palm, ordered me to close my hand, and when I opened it (*without further contact with Red The Great*), the penny had become a nickel. My reaction, and probably yours too—why work, if you have tricks like that up your sleeve?

Red casually pulled a lighted cigaret out of the air, looked at it, scowled, said: "Not my brand!" tossed it aside, grabbed another from the air, said: "That's better!" and went on talking. "I'm not master-of," he said, "but I know many trades—which is at least a help in dealing with





a demon fighter  
in the ring...  
a coward when it  
came to women



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TV contestants." He absentmindedly bent a spoon completely out of shape—opened his hand and showed that it had only been twisted in illusion.

Back there—Red went to Ohio State University, tackled the legitimate stage, then became a radio announcer in Philly. "It was too big," he says, in line with the experts' advice, i. e., get your radio or TV start with a small-town station. Red quit Philly, got a job in Reading (Pa.), with a radio station where he swept up, did the accounting, wrote, directed, produced, acted, and "sort of began to unfold."

The budding star moved to Jersey City, and WAAT. Time out for war & the Navy, but afterwards, instead of returning to WAAT, he decided he had faith in Red and attacked New York City. He was now a married man, having wed Fleurette, who gave up a medical course to latch onto an obvious magician. Red & Flippy have two little Benson burners named Susan (11), and Stephen (4).

The time was 1946, and Red's New York attack a success—night clubs, radio jobs, and a TV comedy show that was being heard by a vast audience of 2300 families. Red called his new, disk-jockey job, with New York's WINS, a step up. Assorted radio & TV shows followed, with such snazzy names as: "Phrase That Pays," "Red Benson's Almanac," "Sing For Your Supper," "Julie And Red," "Prince Charming," and "Take A Number" (still going strong, with Prince Charming, on Mutual's radio network).

"Name That Tune" came Red's way a year ago. "A big network TV show such as 'Tune'," he says, "has done more to build up my name than 17 years of other media."

Red is an old-fashioned critter who still reads books—and fast, as is proper. Loves science fiction, as well as heavy stuff. . . . Is a convert to high-fidelity record reproduction, finds his workshop comes in handy, here. The workshop is in their newish Great Neck, L. I., home. . . . He's a home-movie addict—has miles of film of his pet movie stars (Flippy, Susie & Steve). . . . Does some art work—not enough to worry Winston. . . . Raises tropical fish. . . . Does the Sunday Times (tough) crossword puzzle in its entirety, each week—is a no-dictionary man. . . . Plays the "Take A Number" quiz show himself as it rolls along (by not looking at the answers until the contestant has answered, then checking his & their answers). . . . Admits he's a good salesman—also admits he's a sucker for another



Terry Moore and Susan Zanuck, daughter of the studio head of 20th Century-Fox, admire the cute Oriental outfit worn by Mitzi Gaynor at a gala costume party.

good salesman—attention all mailing lists. . . . Likes boating & fishing. . . . Has written tunes that have been published, such as "Rosalinda," "Slap Her Down Again, Pa," and "He Asked You," among others. When I saw him, he was clutching a recording Eileen Barton had made of one of his tunes—was afraid someone might steal the priceless treasure. . . . When I asked him if he could cook, he exploded: "I'm a great cook! Sensational on the range! Also, I'm a depression cook—cheap but filling dishes." Nowadays, Red can afford to create exotic sauces—of course favors garlic & onions. Would like to eat sea food, but can't get to like it—calls himself a meat & potatoes guy. Sums up his culinary versatility with: "I'm a facile cook—who is aware that the single ingredient that marks the Cordon Bleu chef is love. . . ."

When he was asked what marks distinguished the good emcee, Red answered: "The utopian emcee—the perfect such—should be able to do anything anyone else can do, whether it be singing, dancing, wise-cracking, ad-libbing, carpentry, weaving, figure-skating, or what have you." He also thinks the super-emcee should know what to leave out (same as the editing which makes all good writing better).

Getting personal about it, he added: "As an emcee, I'm not Red Benson—I'm playing a role." **END**

chell. Who's for Dietrich in a bunch of old petticoats? And who's for her in the beautiful, glamorous gowns? Don't crowd, boys.

Same studio's looking forward to the screen debut of Julius La Rosa with Rosey Clooney in "Here We Go Again." That fellow Godfrey, who wanted the young singer to be . . . what was that word—humble? . . . certainly gave La Rosa the biggest boost of his career—unintended favor type boost—because Hollywood had practically never heard of him before.

While Rhonda Fleming was making the picture, "Jivaro," which means high winds—or some such—the biggest for-real wind Southern California's seen for a long time blew up and tossed all her umbrella tables into the swimming pool. Just then a large tree fell down, landing on the pool. Then her hundred foot television antenna came down with a crash, cracked in two and sprinkled all over the ground. Felt just like she was back working on the set.

Everybody's talking about the shiny black leather, close fitting pants that Jan Sterling designed and had made for her.

Since John Wayne's ex, Chata, quit driving around in her panel truck (this was after all the divorce proceedings and also after she failed to get any sympathy for her shabby transportation) she started driving her Cadillac again, looking for a house on account of she had to give up the beautiful big ranch which the Duke let her live in while she was hurling verbal brickbats at him. Talk is big John has another heart interest—and her name isn't Pilar Pallette.

Jane Powell looked very happy at Ross Hunter's party for Kaye Ballard. Jane was being given attention like she never had from Pat Nerney, who thinks she's pretty special. **END**

## WHAT HOLLYWOOD ITSELF IS TALKING ABOUT!

[CONTINUED FROM PAGE 13]

fact that the big, brawny Mike Hammer's alter ego, smallish and spindly Mickey Spillane took some below-the-belt cracks at the town that has now made two of his beat-em-up whodunits into pictures. On the "Ring Of Fear" location in Phoenix, the brilliant author really cut loose on what he thinks of the picture business. Well, they all learn sometime not to

spread their bread-and-butter with mud.

Well, now that Marlene Dietrich's made a night club sensation (first Las Vegas, then a tour of the country) in her undressed dress, Paramount up and wants to cover her from neck to ankle in old-time clothes for the re-make of "The Covered Wagon" with Alan Ladd and Guy Mit-



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